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Tourneau Guide, aux Musées.

A NEW GUIDE

TO THE

Museum, Palace and Gardens OF VERSAILLES.

Being an exact Description drawn up by Galleries,
Apartments and Numbers,
of the Paintings, Portraits and Sculptures of the Palace,
its yards and Gardens,
comprising the new Galleries of the Crusades,
and of Constantine,
with interesting Details on the Capture of the Smalah,
and the Battle of Isly,
and an explanation of this Painting,
with full information
on the different changes made up to this day,
as well in the Palace
itself as in the Gardens of the two Trianons.

This edition contains, besides what is contained in
the preceding ones:

- 1° An outline of the History of Versailles ;
- 2° An account on the Festivals of Versailles.

PRICE 2 FRANCS.

VERSAILLES,

KLEFER, PRINTER, PLACE D'ARMES, 17.

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NOTICE TO VISITORS.

Before entering the principal Court of the Chateau, pay attention to its beautiful iron palisading. It offers to the view an extent of a hundred and seventeen yards, divided into eleven parts by iron pilasters, and terminated at the two extremities by pedestals bearing trophies.

The suns which surmount the gilt lyres decorating the iron pilasters, are to be met at every step in the different embellishments of the Chateau. Lewis XIV chose this planet for his emblem in the same spirit which dictated his motto : *Nec pluribus impar*.

Having entered the court you will recognize the Bridge statues which were once placed on the Pont de la Concorde at Paris, to which have been added since their transposition to Versailles, four others; and in the midst of them the majestic equestrian statue in bronze of Lewis XIV, placed there as if to do the honours of the most magnificent sanctuary of monarchy.

Order in which these statues are placed :

To the right on entering:

To the left:

BAYARD.
COLBERT.
RICHELIEU.
JOURDAN.
MASSENA.
TOURVILLE.
DUGUAY-TROUIN.
TURENNE.

DUGUESCLIN.
SULLY.
SUGER.
LANNES.
MORTIER.
SUFFREN.
DUQUESNE.
CONDÉ.

The brick façade which terminates the court is the ancient chateau constructed by order of Louis XIII and which the filial piety of his son preserved; it was in his time merely a hunting lodge. The space slightly elevated is called *la Cour de Marbre* : in fact the pavement is of marble, as well as the balcony, the beautiful columns which support it, the busts, the groups and the other sculptures, which ornament and crown this edifice.

Having examined this part of the building, and admired the elegance of its architecture, bestow an attentive notice upon the two pavillions, which elongate its wings; they are modern. The two parallel buildings to the right and left, of the entrance court, called *Cour des Ministres*, were under the old monarchy, occupied by the ministers and secretaries of state.

You now proceed to visit the galleries, halls and apartments, of the palace.

IMPORTANT ADVICE

*Recommended to be read by strangers before
entering the Palace.*

You are about to enter the palace of Lewis the Great, and to examine the immense and admirable collection it contains : a collection which will recall to your memory a multitude of glorious achievements and historical facts, and place before your eyes the principal battles which, from the first establishment of monarchy in France down to the present year, have illustrated the french arms.

There you will pass in review the most remarkable events of the history of France, the Crusades, the reigns of Lewis XIV, Lewis XV, Lewis XVI, the campaigns of the Republic (1790-1796) those of Napoleon (1796 1814) the reigns of Lewis XVIII and Charles X, as well as the events which have rendered famous the reign of the present king of the French, Lewis-Philippe, from his accession down to the present day, etc.

The palace is composed of three great divisions.
viz : the main body and two wings

1^o THE MAIN OR CENTRAL part of the palace comprehends, on the ground floor, a hall adorned with busts and statues, four apartments containing the royal residences, the apartments of our

kings, the hall of Lewis XIII, several vestibules; in all nine rooms.

The first floor, which you arrive at on leaving the saloon of Hercules, adjoining the Chapel entry, contains a suite of seven rooms; six of these overlook the north parterre, beyond which are to be seen the bason of the *Diagon*, and that of *Nep-tune*. These rooms are named the saloons of Abundance, *Venus*, *Diana*, *Mars*, *Mercury*, *Apollo*, and War. They were formerly the grand apartments of Lewis XIV.

2° THE SOUTH WING, on the ground floor, comprehends twelve rooms, adorned with paintings which retrace the great political events of the life of Napoleon, as well as the battles from 1796 to 1810; a room containing busts and statues of Napoleon and all his family; the hall of Marengo, and a gallery of busts and statues (1789-1814). The busts of the generals killed in battle are placed in the windows

A gallery of sepulchral monuments.

On the first floor is the great hall of battles, from the first (that of Tolbiac, gained by Clovis A. D. 496), down to the battle of Wagram (A. D. 1809); the hall of 1850, and a gallery of sculpture, beginning at the 16th century and finishing in 1789.

The second floor contains historical portraits.

3° THE NORTH WING, ground floor, is occupied by a series of paintings representing the most remarkable events anterior to the reign of

Lewis XVI, and a gallery of busts, statues and tombs.

The first floor contains the continuation of these paintings, from the Common wealth down to the reign of Lewis-Philippe, and a gallery of busts, statues and monuments.

The second story contains the portraits of persons who flourished before A. D. 1790.

4° THE KING'S PAVILION, is between the *cour de la Bouche* (the court of the kitchen offices) and that of the theatre; it has no second floor; but the ground floor, and the first story are on the same level, like those of the north wing.

The King's pavilion consists, on the ground floor, of four rooms containing battles and sea-fights.

The marine paintings are placed in four rooms of the south wing, second floor.

The doors in cedar wood of the hospital of the Knights of Rhodes, given to the King by the sultan, at the demand of the prince de Joinville, when he visited the Island of Rhodes, in 1836, are placed in the great Hall of the Crusades.

Four apartments, on the first floor, contain paintings, representing celebrated events of the french history, from the reign of Clovis till the present time.

Two other apartments contain pictures retracing circumstances of the reign of Lewis-Philippe.

The first room of the ground floor, looking towards the south, in the main body of the palace,

is consecrated to the names and portraits of the french admirals arranged in their order of creation, with the date of their death.

To examine them in their chronological order, you must begin, on entering, at the right hand, from bottom to top, observing to return to the lowest part, for each rank of names.

The constables and marshals are separated, and form two distinct collections.

Some ancient denominations have been altered the Hall of the hundred Swiss, for instance, is now, called the Hall of 92, and that of the Guards, Napoleon's Hall, so that Versailles offers to the present generation, the twofold character which has marked its creation and its restoration.

New Guide

TO

THE MUSEUM OF VERSAILLES.

NOTE. The figures placed at the commencement of the different subjects indicate the order of their succession, those placed at the end, the epochs of events.

1. Pharamund raised by the Franks on the shield,
by M. Revoil, in.... 420.
2. Battle of Tolbiac, by A. Scheffer, 496
3. Baptism of Clovis, by Delaroche, in 496
4. The same, by Dejuinne, 1837, 496
5. Triumphal entry of Clovis into Tours, by B.
Fleury, in 1837, 508
6. Champ-de-Mars : Assembly held at Bonneuil-
sur-Marne, by Clotaire II, by Alaux, 615
7. Funeral obsequies of Dagobert at Saint-Denis,
by Tassaert, in 1837, 638
8. Battle of Tours, by Steuben, in 1836, 732
9. Coronation of Pépin-le-Bref, by Delaroche, 754
10. Coronation of Pépin-le-Bref, b. Dubois, 754
11. Champ-de-Mai : Pépin-le-Bref proposes to the
Franks the means of finishing the war against
Waifer duke of Aquitaine, b. Alaux, 1837, 767
12. Charlemagne crossing the Alps, by Paul De-
laroche, in 773
13. Charlemagne crosses the Alps, b. Roger, 773

14. Charlemagne crowned king of Italy, by Jacquand, in 1837, 774
15. Charlemagne dictates the Capitulars, by Scheffer, in 1829, 779
16. Alcuin presented to Charlemagne, by Laure, After Schnetz, 780
17. Charlemagne receives at Paderborn, the submission of Witikind, by Scheffer, in 1836, 785
18. Charlemagne crowned emperor of the West at Rome, by Paul Delaroche, in 800
19. Charlemagne associates with him in the empire, Lewis-le-Débonnaire, by Alaux, 813
20. Battle of Fontenay, in the Auxerrois, by T. Johannot, in 1857, 841
21. Combat of Brissarthe : Death of Robert-the-Strong, by Lehmann, in 1837, 866
22. Battle of Saucourt in Vimeu, by Dassy, 880
23. Eudes, count of Paris, raises the siege of Paris, by Schnetz, in 1837, 889
24. Lothaire defeats the emperor Othlon II on the borders of Aisne, by Durupt, in 1837, 978
25. Hugues-Capet proclaimed king of France by the grandees of the kingdom, by Alaux, 987
26. Raising of the siège of Salerno, b. Eug. Roger, in 1839, 1016
27. Battle of Civitella, b. A. Roger, 1053
28. Combat of Cerano, b. Lafaye, in 1839, 1061
29. Embarkment of William the conqueror, by C. Gudin, in 1060
30. Henry of Burgundy receives the investiture of the county of Portugal, b. Jacquand, 1094

31. Preaching of the first crusade at Clermont in Auvergne, by A. Schellér, 1095
32. The emperor Alexis Comnena receives at Constantinople Peter the Hermite at the head of the first Crusaders, b. S.-Evre, in 1839, 1096
33. Adoption of Godefroy de Bouillon by the emperor Alexis Comnena, b. A. Hesse, 1097
34. Battle under the walls of Nicée, b. Serrure, in 1839, 1097
35. Beaudoin takes possession of the city of Edessa, b. Robert Fleury, in 1839, 1097
36. Taking of Antioch by the crusaders, b. Gallait, 1097
37. Battle beneath the walls of Antioch, by Schoppins, 1098
38. Single combat of Robert, duke of Normandy, with a Saracen warrior, under the walls of Antioch, b. Dassy, in 1839, 1098
39. Tancred renders himself master of Bethleem, b. Revoil, in 1839, 1099
40. Tancred on the Mont of Olives, in 1099
41. Arrival of the Crusaders before Jerusalem, b. Signol, 1099
42. Taking of Jerusalem by the crusaders, by Schmétz, in 1840, 1099
43. Godefroy de Bouillon elected king of Jerusalem, b. Madrazzo, in 1839, 1099
44. Battle of Ascalon, b. Lafaye, in 1841, 1099
45. Godefroy de Bouillon dedicates at the Holy Sepulchre the trophies of Ascalon, b. Granet, in 1839, 1099
46. Godfrey presiding the first court of the kingdom of Jerusalem, b. Jollivet, in 1839, 1099

47. Funerals of Godfrey de Bouillon, on the mount
Calvary, by Cibot, in 1839, 1100
48. Taking of Tripoli, b. Debacq, in 1841, 1100
49. Enfranchisement of the Commons, by John
Alaux, 111
50. Institution of the order of Saint-John of Je-
rusalem, b. Decaisne, 1113
51. Louis-le-Gros takes the standards at Saint-
Denis, b. Jollivet, in 1837, 1124
52. Taking of Tyre, by the Crusaders, b. Cami-
nade, 1839, 1124
53. Foundation of the Order of the Temple, by
Granet, 1840, 1128
54. Pope Eugenius 3rd receiving the ambassadors
of the king of Jerusalem, by M^{rs} Haudebourt,
in 1839, 1145
55. Preaching of the second crusade at Vezelay,
in Burgundy, b. Signol, in 1839, 1146
56. Eleonora of Guyenne taking the Cross with
the ladies of her Court, b. Winterhalter, in 1147
57. Lewis the 7th goes to fetch the Oriflamme at
S.-Denis, b. Mauzaisse, in 1839, 1147
58. Taking of Lisbon, by the Crusaders, b. Des-
moulins, 1839, 1147
59. Lewis VII forces the passage of the Méandre,
b. Tony Johannot, 1148
60. Lewis VIIth defending himself against seven
Saracens, b. Boisselier, in 1339, 1148
61. Lewis VII, the emperor Conrad and Beaudoin,
king of Jerusalem deliberating at Ptolemaïs, as to
the conduct of the Holy War, b. Debacq, 1148

62. Taking of Ascalon, by king Beaudouin, by Cornu, 1155
63. Battle of Putalia, b. Feron, in 1159
64. Combat near Nazareth. Five hundred Frenchmen make head against a numerous army of Saracens, and perish all of them covered with glory, and admired by their enemies, in 1187
65. Interview between Philip-Augustus and Henry II at Gisors, b. S.-Evre, in 1830, 1188
66. Philip-Augustus takes the oriflamme at Saint-Denis, b. Révoil, in 1841, 1190
67. Siege of Ptolémaïs. the marshal Albéric-Clément scales the Cursed Tower (la Tour-Maudite), b. Fragonard, in 1839, 1191
68. Ptolémaïs surrendered to Philip-Augustus and Richard-Cœur-de-Lion, b. Blondel, 1191
69. Lists under the walls of S.-Jean-d'Acre, by E. Lamy, 1191
70. Battle of Arsur, b. E. Lami, in 1191
71. Margaret of France, the sister of Philip-Augustus, and Queen of Hungary, leads the Hungarians to the Crusade b. Pingret, in 1839, 1196
72. Fourth Crusade. Geoffroy de Villehardouin asks the Venetians to furnish vessels for the transport of the Crusaders in Palestine, b. Renaux, in 1839, 1201
73. Philip-Augustus cites king John before the court of peers, b. Alaux, in 1837, 1203
74. Taking of Constantinople by the crusaders, b. Eugène Delacroix, in 1841, 1204
75. Baudouin, count of Flanders, crown'd Emperor of Constantinople, b. S.-Evre, in 1839, 1204
76. Battle of Bouvines, b. Horace Vernet, 1214

92. Battle of Mons-en-Puelle, by Larivière, in
1840, 1304.
93. Capture of Rhodes, by the Knights of S.-John,
b. Feron, in 1839, 1313.
94. Enfranchisement of serfs, b. J. Alaux, 1315.
95. Naval battle, gained by the Knights of S.-John,
taking of the island of Episcopia, over the Ottoman
turks, b. A. Mayer, in 1841, 1323.
96. States general of Paris under Charles V, by
J. Alaux, in 1841, 1328.
97. Battle of Cassel, b. Scheffer, in 1836, 1328.
98. Pillage and burning of Southampton by the fleet
of Philip de Valois, b. Gudin, 1339.
99. Capture of Smyrna, by the Knights of Rhodes,
b. Vauchelet, 1343.
100. Sea-Fight of Embro gained over the Turks by
the Knights of Rhodes, b. Lepoitevin, 1346.
101. Combat between 30 Bretons and 30 English-
men at the Oak of Mi-Voye, 1351.
102. Convocation of the states general at Compiègne,
by the dauphin Charles (afterwards Charles V), by
J. Alaux, in 1841, 1358.
103. Battle of Cocherel, b. Larivière, 1364.
104. States general of Paris, b. Alaux, 1369.
105. Taking of the isle of Wight by the French and
Castilian fleets, b. Th. Gudin, 1377.
106. Foundation of the king's library at Paris, b.
Saint-Evre, in 1837, 1379.
107. Taking of Chateaufort de Randon, and death
of Duguesclin, b. Brenet, in 1777, 1380.
108. Battle of Rosbecque, b. A. Johannot, 1382.
109. Marshal Boncicault compels sultan Bajazet to
raise the siege of Constantinople, b. Granger,
1839, 1482.

77. Triumphant entry of Philip-Augustus into Paris
after the battle of Bouvines, by Ary Scheffer,
in 1214
78. Lewis of France, the son of Philip-Augustus, cal-
led to the throne by the English barons, lands in
the isle of Thanet, b. P. Gudin, in 1216
79. Lewis of France enters triumphantly into Lon-
don, in 1216
80. Taking of Damietta, by the Crusaders, b. Henry
Delaborde, in 1839, 1219
81. Battle of Taillebourg, b. Delacroix, 1242
82. S.-Louis, on parting for the Crusade, confides
the regence to queen Blanche, his mother, b. A.
Scheffer, 1248
83. Disembarkment of Saint-Louis en Egypt, b.
Rouget, in 1839, 1249
84. Saint-Louis receives at Ptolemais the envoys
of the old Chief of the Mountain, b. Rouget, in
1839, 1251
85. S.-Louis administering justice under the oak
of Vincennes, b. Rouget, in 1827, about, 1260
86. Saint-Louis mediator between the king of En-
gland and his barons, b. Rouget, 1822, 1264
87. Landing of S.-Louis at Carthage, b. Alexis Pe-
rignon, in 1270
88. Death of Saint-Louis, b. Rouget, 1839, 1270
89. Taking of the chateau de Foix, by Saint-
Evre, b. Jollivet, in 137, 1272
90. States general of Paris under Philip-le-Bel,
b. J. Alaux, in 1837, 1302
91. Parliament rendered fixed as to its sittings at
Paris, by J. Alaux, in 1837, 1303

110. Capture of 41 English ships by the Bretons before S.-Mahé, by Th. Gudin, in 1403
111. Battle of Beaugé, b. Lavauden, 1837, 1424
112. Joan of Arc presented to Charles VII at Rheims, b. Papety, after Saint-Evre, 1429
113. Raising of the siege of Orléans, b. H. Schef-fer, 1429
114. Taking of Jargean, b. T. Aligny, 1429
115. Battle of Patai, 1429
116. Entry of Charles VII at Rheims, b. Ary Schef-fer, in 1429
117. Coronation of Charles VII at Rheims, by Vinchon, in 1837, 1429
118. Entry of the french army into Paris, b. J. S. Berthelemy, in 1787, 1436
119. Return of the Parliament to Paris, b. J. Alaux, in 1837, 1436
120. Battle of Bratelen or Saint-Jacques, b. A. Johannot, in 1837, 1444
121. Entry of Charles VII into Rouen, b. De-caisne, in 1837, 1449
122. Battle of Formigni, b. Lafay, in 1837, 1450
123. Entry of the french into Bordeaux, 1837, 1451
124. Battle of Castillon, b. Lariviere, in 1839, 1453
125. Defence of Beauvais, by Cibot, in 1837, 1472
126. Raising the Siege of Rhodes, b. Odier, 1480
127. States general of Tours under Charles VIII, b. J. Alaux, in 1837, 1484
128. Marriage of Charles VIII and Anne of Brit-tany, b. Saint-Evre, in 1837, 1491

129. The duke of Orléans (Lewis XII), forces don Frederick to retreat, and lands his troops at Compalls, by Gudin, 1494
130. Isabella of Arragon implores Charles VIII in favour of her family, by Fragonard, after Al-
lori, 1494
131. Entry of Charles VIII into Acquapendente,
by Hostein, after Chauvin, in 1837, 1494
132. Entry of Charles VIII into Naples, b. Féron,
in 1836, 1495
133. Battle of Séminara, by Roehn, b. Jollivet, in
1837, 1495
134. Battle of Fornoue, b. Féron, in 1837, 1495
135. Clemency of Lewis XII, b. Gassies, 1824, 1498
136. Bayard on the bridge of Gariglione, b. Phi-
lippoteaux, in 1840, 1503
137. States general of Tours under Lewis XII, b.
Bezard, after a ceiling of the Louvre, painted
b. Drolling, in 1836, 1506
138. Entry of Lewis XII at Genoa, b. Ary Scheff-
ler, 1507
139. Battle of Aignadel, b. Jollivet, in 1837, 1509
140. Taking of Boulogne, by Larivière and Nai-
geon, in 1837, 1511
141. Taking of Brescia by Gaston de Foix, b. La-
rivière, in 1837, 1512
142. Battle of Ravenna, b. Ary Scheffer, 1512
143. Defeat of the English fleet by the French op-
posite Brest, b. Gudin, 1513
144. Combat of the Cordelière and the Regent op-
posite S.-Mathieu, b. Guain, 1513

145. Grand Chapter of the Knights of S.-John, at
Rhodes convoked by the Grand Master Fabria
Carette, by Jacquand, in 1839, 1514
146. Francis I. crosses the Alpes, 1515
147. Francis I. on the eve of the battle of Mari-
gan, b. Mulard, in 1817, 1515
148. Battle of Marignan, by Fragonard, 1515
149. Francis I. armed chevalier, by Bayard, b.
Fragonard, in 1837, 1515
150. Interview at the field of the Cloth of Gold,
b. Debray junior, in 1837, 1520
151. André Doria, admiral of Francis the First, puts
to flight the Spanish fleet, before the Mouth of
the Var, b. Gudin, in 1524
152. Entry of the Knights of S.-John at Viterbe, by
Dehay, in 1841, 1527
153. The Knights of S.-John take possession of the
Island of Malta, b. Berthon, in 1837, 1530
154. Interview of Francis I. and Pope Clément VII
at Marseille, b. Larivière and Dupré, 1837, 1533
155. Blockade of Lisbon by a fleet equipped by An-
got, ship-owner of Dieppe, b. Gudin, 1533
156. Jacques Cartier, sailing up the S.-Laurent that
he has just discovered, b. Gudin, 1535
157. Francis the First, founding the Royal College,
b. Delorme, in 1539
158. Francis I. and Charles V visit the tombs at
Saint-Denis, b. Norblin after baron Gros, 1540
159. Battle of Cérisolles, gained by Francis, count
d'Enghein, b. Schnetz, in 1837, 1544
160. Raising of the siege of Metz, b. Eugène De-
véria, 1553

161. Birth of Henry IV, by Révoil, in 1817, 1553
162. Combat of Benty, b. Nicolas-Guy Brenet,
in 1789, 1554
163. D'Espineville, of Harfleur, sets on fire a Dutch
fleet on the English coast, b. Gudin, in 1555
164. The Chevalier de Villegagnon enters Rio-Ja-
neiro, b. Gudin, in 1555
165. States general of Paris, b. J. Alaux, 1558
166. Taking of Calais by the duke of Guise, by
Picot, in 1857, 1558
167. Taking of Thionville, by Mad. de Haude-
bourt, 1558
168. Raising of the Siege of Malta, b. Larivière,
in 1565
169. Creation of the order of the Holy-Ghost, by
Vanloo, 1579
170. Achille de Harlay in the day of the Barricades,
b. Abel de Pujol, in 1583
171. States general of Blois under Henry III, by
Alaux, 1588
172. Battle of Ivry (copied from a ceiling of Steu-
ben), 1590
173. Henry IV before Paris, b. Rouget, 1590
174. Entry of Henry IV into Paris, b. Gérard, in
1817, 1594
175. Henry IV receives the chevaliers of the or-
der of the Holy-Ghost, b. Detroy, in 1832, 1595
176. Combat of Fontaine-Française, b. Devéria,
in 1837, 1595
177. Assembly of notables at Rouen, b. J. Alaux,
in 1841, 1596

478. Signature of the treaty of peace of Vervins,
by Saint-Evre, in 1837, 1598
479. Taking of the fort of Montmélian, by
Odier, 1600
480. The plans of the Louvre displayed before
Henry IV by his architect, by Garnier,
about, 1609
481. States general of Paris under Lewis XIII, b.
J. Alaux, 1614
482. Marriage of Lewis XIII and Anne of Austria,
by J. Alaux and Lafaye, in 1837, 1615
483. Foundation of the colony of S.-Christopheus
and Martinico, by Gudlin, 1625-1635
484. Raising of the siege of the Island of Rhé,
a picture of the time, painted for cardinal Ri-
cheliieu, for Richeliieu castle, and executed after
the drawings of Callot, 1627
485. Taking of Rochelle, a picture of the time,
painted for cardinal Richeliieu, for Richeliieu
castle, 1628
486. Combat of Pas-de-Suze, a picture of the time,
painted for cardinal Richeliieu, for Richeliieu
castle, 1629
487. Combat of Pas-de-Suze, b. H. Lecomte, from
an original of Ch. Lorrain, 1629
488. Taking of Casal, from a picture of the time,
commanded by cardinal Richeliieu, for Riche-
lieu castle, 1629
489. Taking of Privas, 1629
490. Taking of Nîmes, 1629
491. Taking of Montauban, 1629
- These three pictures of the time were commanded
by cardinal Richeliieu, for his castle of Richeliieu.

192. Taking of Pignerol, in 1630
Picture of the time, painted for cardinal Richelieu,
for his castle of Richelieu.
193. Taking of Pignerolle, by Lecomte, 1836, 1630
194. Combat of Veillane, 1630
Painted for cardinal Richelieu, for Richelieu cas-
tle.
195. Treaty of Ratisbonne, by J. Alaux and H. Le-
comte, in 1836, 1630
196. Raising of the siege of Cassa', picture of the
time commanded by cardinal Richelieu, for Ri-
cheliu castle, 1630
197. Reception of the chevaliers of the Holy-
Ghost at Fontainebleau, by Alaux and Lafaye,
in 1835, 1633
198. Foundation of the French Academy, b. J.
Alaux and H. Lecomte, in 1835, 1634
199. Battle of Avein, 1635
Picture of the time commanded by cardinal Ri-
cheliu, for Richelieu castle, 1635
200. Taking of Saverne, b. Devéria, in 1837, 1636
201. Taking of Landrecies, b. Lecomte, 1637
202. Taking of Catelet, b. Lecomte, 1836, 1638
203. Siege of Arras : Investment of the place, a
picture of the time, 1640
204. Le Poussin, presented to Lewis XIII, by La-
faye, in 1836, from a cieling of the Louvre, by
J. Alaux, 1640
205. Sea-Fight of S.-Vincent, b. Gudin, 1640
206. The Spaniards are expelled from the Port of
Rozès, by Sourdis, archbishop of Bordeaux, b.
Gudin, 1641

207. Siege of Aire : Investment of the place, a picture of the time, 1644
208. Sea-Fight before Tarragon, by Gudin, 1641
209. Capitulation of Callioure, by Lecomte, in 1836, 1642
210. Investment and siege of Perpignan, picture of the epoch, 1642
211. Taking of Perpignan, 1642
212. Taking of Perpignan, b. J. Alaux et H. Lecomte, in 1836, 1642
213. Taking of Lerida, b. Lecomte, in 1836, 1642
214. Cardinal Richelieu presents the Palais-Royal, to Lewis XIII, by H. Lecomte, from the original by Drolling, in 1825, placed in the gallery of the Palais-Royal, 1642
215. Capture of a Spanish galleon by Peter the great, b. Gudin, in 1643
216. Battle of Rocroy : order of battle, by A. Gué, from a picture of the Chantilly gallery, after Martin, 1643
217. Battle of Rocroy, by Jouy, in 1836, from a picture of the Chantilly gallery, b. Martin, 1643
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222. Taking of Thionville, b. O. Gué, in 1835, b. Martin, 1643
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224. Siege of Sierk, by Jouy, in 1836, 1643
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225. Siege of Sierck by Jouy, in 1836, from a picture
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exquisite view

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1163. Siege of the citadel of Antwerp, by Fort, in 1841, 1832
1163. B. Attack of the citadel of Antwerp, by Horace Vernet, in 1840, 1832
1164. The duke of Orleans in the trenches, at the siege of the citadel of Antwerp (on the night of the 29th 30th of November) by Roger, in 1834, 1832
1164. B. The duke of Orleans in the trenches at the siege of the citadel of Anvers, by Lugardon, after Roger, 1832
1165. The duke of Nemours in the trenches at the siege of the citadel of Antwerp, by E. Lami and A. Faure, 1832
1166. Taking of the Lunette Saint-Laurent, by Jouy, after Bellangé, 1832
1167. Armament of the breaching battery, by E. Lami, 1852
Night of the 19 — 20th November, citadel of Antwerp, in 1832.
1168. Combat of Doel, by Gudin, 1832

1168. B. Combat of Doel, by Bonhomme, in 1840,
from the original by Gudin, 1832
1169. The dutch garrison lower their arms be-
fore the French on the glacis of the citadel of
Antwerp, by Lami, 1832
1170. Distribution of rewards by the king to the
army of the North, on the great Place of Lille, 1833
1171. Inauguration of the Statue of Napoleon on
the column of the place Vendôme, 1833
1172. The King in the roadstead of Cherbourg,
by Gudin, 1833
1173. Taking of Bougie, by Horace Vernet, 1833
- 1173 B. Review of the national guard, by Lamy, 1835
1174. Funeral obsequies of the Victims of the
attempt of the 28 july 1835, celebrated at the
Invalids, by A. Johannot, 1835
1174. B. Funeral ceremony of the victims of the as-
sassination of the 28th july, 1835, at the Invalids,
by Granet, in 1839, 1835
1174. C. March of the french army to Mascara, by
Fort, in 1835
1174. D. Combat of Zig, by Beaume, in 1841, 1835
1175. Combat of l'Habrah, by T. Leblanc, 1835
1175. B. Combat of the Habrah, by Horace Vernet,
in 1841, 1835
1176. March of the french army after the taking
of Mascara, by T. Leblanc, 1835
1177. The King delivering the hat to cardinal de
Cheverus, by Granet, in 1837, 1836
1178. Combat of Sickak, province of Oran, by Ho-
race Vernet, in 1842, 1736

1179. Visit of the prince de Joinville, to the mar-
ronite village of Heden, in the Lebanon, by Biard,
in 1841, 1836.
1180. The prince de Joinville visits the Roly Sepul-
chre, by Biard, in 1841, 1836.
1181. Combat before Somah (first expedition of Cons-
tantine), by Hor. Vernet, in 1842, 1836.
1182. Marriage of H. R. H. the duke of Orleans
with the duchess Helena of Mecklèmburg-Sch-
werin. — Arrival of the duchess at the palace of
Fontainebleau, by Roqueplan, 1837.
1183. Marriage of the duke of Orleans with the
duchess Helena of Mecklembourg-Schwerin. Ce-
remony of the civil marriage, by H. Scheffer,
in 1837.
1184. Entry of the King at Paris, after the marriage
of H. R. H. the duke of Orleans, by Lamy, 1837.
1185. Inauguration of the Museum of Versailles, by
Beaume, in 1842, 1837.
1185. B. Siege of Constantine, by Fort, 1837.
1186. Siege of Constantine. The enemy is driven
from the heights of Coudiat-Ati, by Horace Ver-
net, 1839, 1830.
1187. Siege of Constantine. Death of general Dam-
remont, by Horace Vernet, 1837.
1188. Siege of Constantine, march of the columns
of attack, by Horace Vernet, 1837.
1189. Siege of Constantine. Taking of the town, by
Horace Vernet, in 1839, 1837.

1190. A. Marriage of duke Alexander of Wurtemberg
with the princess Mary of Orleans, 1837.
1190. B. Council held by the King at Champlatreux
castle, by H. Scheffer, 1838.
1190. C. Night reconnoitring before the fort of
Saint-John d'Ulloa, by Conveley and Morel-
Fatis, 1838.
1191. Capture of the fortress of Saint-John d'Ulloa.
Attack of the fortress by the french squadron un-
der admiral Baudin, by P. Gudin, in 1839, 1838.
1192. The same, by Horace Vernet, in 1841, 1838.
1193. Combat of Vera-Cruz, by Blanchard, in.... 1838.
1194. General view of the march followed by the
expedition from Constantine to Algiers, by Setif and
the Bibans or Iron-Gates, by Fort, in 1841, 1839.
1194. B. General view of the Bibans or Iron-Gates.
A division of the french army crosses the passage
of the Iron-Gates, an aquarel, by Fort, in 1841,
from Dauzats, 1839.

Aquarels done by Dauzats, in 1841.

1194. C. First wall of the Iron-Gates-Passage of the
Van-Guard, composed of the Riflemen of the
17th light infantry, and the spahis of Constan-
tine, 1839.
1194. D. Second wall of the Iron-Gates. Arrival of
the 17th regiment of light infantry, 1839.

1194. E. Third wall of the Iron-Gates-The chasseurs of the 3rd and soldiers of the 2nd light infantry, descend into the channel of the brook, 1839
1194. F. Third wall of the Iron-Gates. The Pioneers of the Engineers inscribe at the bottom of the ravine the date of the passage. 1839
1194. G. The troops issue from the Iron-Gates, 1839
1195. Combat of l'Ouad-Halleg, 1839
1196. Defense of the fort of Mazagran, by 123 french soldiers againsts 12,000 Arabs, by Philippoteaux, in 1842, 1842
1197. Combat of the Affroun, by H. Vernet, in 1842, 1842
1198. The french army carries by Storm the Teniah de Mouzaïa. — Storming of the Redoubt, by the 2nd regiment of light infantry, commanded by colonel Changarnier, by Beaume, 1842
1199. The same, the heights are taken possession of by the zouaves, commanded by colonel Lamoricière, by Bellangé, in 1841, 1842
1200. The french army storms the Teniah-de-Mouzaïa-Occupation of the Pass, Horace Vernet, in 1842, 1842
1201. Taking of Medeah, by Philippoteaux, 1842
1202. Combat of the Wood of Olive trees, 1842
- Capture of the Smalah, 1842
- Battle of Isly, 14th August 1844. The camp of the son of the emperor of Marocco is captured. Colonel Yusuf presents to marshal Bugeaud the standards and parasol of command, taken by the spahis and chasseurs, 1844

New Gallery.

RIGHT SIDE.

| | |
|-----------------------------------------------------------------------------|------|
| Lewis-Philippe I ^{er} , | 1823 |
| Général Foy, | 1823 |
| Countess de Cayla and her children, | 1825 |
| Lady Jersey, | 1825 |
| Charles, | 1825 |
| Count Pozzo di Borgo, | 1824 |
| Count d'Artois, | 1824 |
| Lewis XVIII in his cabinet, | 1823 |
| Countess de Laborde, | 1823 |
| Maréchal Lauriston, | 1824 |
| Lord Egerton, | 1822 |
| Duke Berry (<i>idem</i> duchess), | 1820 |
| Mademoiselle d'Orléans (Eugénie-Adélaïde-Louise). | |
| Madame, née en....., | 1777 |
| Duke of Orléans, 1817 (<i>idem</i> the duchess), | 1819 |
| Duchess of Montebello and her children, | 1818 |
| Queen of Sweden (Eugénie-Bernardine), | 1815 |
| Duchess de Soyon, | 1815 |
| The emperor Alexander, | 1814 |
| The king of Prussia, 1814; Frédérik-William III; the duke of Washington, | 1814 |
| The prince of Schwarzenberg (Joseph), | 1814 |
| Prince William (King), | 1815 |
| The princess of Westphalia, | 1813 |

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| The duchess of Bassano, | 1812 |
| Murat, king of Naples, | 1812 |
| Marie-Louise and the king of Rome, | 1813 |
| Countess Wala Wiska, | 1812 |
| The princess de la Tour de Taxis, | 1812 |
| The empress Marie-Louise, | 1812 |
| Bernadotte, king of Sweden, | 1811 |
| Jérôme, king of Wesphalia, | 1811 |
| Eliza, grand duchess of Tuscany, | 1811 |
| Marchioness Visconti, | 1810 |
| Joseph, king of Spain, | 1810 |
| The vice queen (Augusta-Amélia), | 1810 |
| Madame Murat, queen of Naples, | 1810 |
| Queen Hortense, | 1810 |
| Prince Borghèse, | 1810 |
| Marshal Lannes, | 1810 |
| The king of Saxony, | 1808 |
| The princess of Baden, | 1808 |
| Madame Joseph, Queen of Naples, | 1807 |
| Hortense, Queen of Holland, | 1807 |
| Marshal Murat, | 1805 |
| Lewis of Holland, constable, | 1807 |
| M. de Talleyrand, constable, | 1809 |
| Madame de Talleyrand, | 1806 |
| Madame the duchess Zamoiska, | 1803 |
| The count and countess de Frise, | 1804 |
| Madame Bonaparte, | 1805 |
| The countess Strasinska, | 1805 |

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|------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| Moreau, | 1800 |
| Madame Morele de Vinde, | 1799 |
| Madame Lætitia Bonaparte, | 1805 |
| The imperial family, 1798 (visited by Napoléon and Marie-Louise). | |
| General Hoche, | 1795 |
| Francis the 1 ^{er} , emperor of Austria, by Francis Dubois. | |
| Lewis XVIII, by Paulin Guerin, | 1820 |
| Askair-Cham, ambassador of Persia to Napoleon. | |
| Larocheboucault-Liancourt. | |
| Floh-Alise-Schah of Persia, reigned in 1803, by Joubert. | |
| Selim III, Ottoman emperor, son of Mustapha. | |
| Jean-Baptiste, count de Sussy, peer of France. | |
| Jean GERAL Lerené, count de Cessac, governor of the polytechnicschool, director général of recruits and conscriptions, member of the french Academy. | |

LEFT SIDE.

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|----------------------------------------------------------------------|--|
| Jean-Baptiste de Nompere de Champagny. | |
| François de Barbé, marquis of Marbois, peer of France. | |
| Jérôme Napoléon. | |
| Anne-Lewis-Girodet Trisson, a celebrated painter of history. | |
| Edouard-Adolphe-Joseph Mortier, duke de Treviso, peer and mairsehal. | |

The imperial family and madame Hochard, nurse of the king of Rome.

The french princes come to offer their homage to the king of Rome in presence of their Magesties the Emperor and Empress Marie-Lewis, archduchess of Austria.

Jérôme Napoleon Bonaparte general of division.

Marie-Julie, Queen of Naples, afterwards of Spain.

Countess Survillier, she holds by the hand one of her infants, by Robert Lefebvre.

Joseph Fesch, commissary to the army of Italy, afterwards archbishop of Lyons, cardinal, grand almoner, member of the senate.

Jean-Baptiste Belley, deputy of Saint-Domingo to the national convention, chief of division in the gens-d'armes.

Marie-Annonciade-Caroline Buonaparte, Queen of Naples.

Marie-Anne Bonaparte, grand duchess.

Jérôme Napoleon, by Kinson.

The empress Josephine receives tokens of gratitude from the children whose mothers she succoured, by Lafond (the scene passes at Malmaison).

Joséphine-Marie-Françoise Tascher de la Pagerie, widow of general Beauharnais.

Napoleon Bonaparte, by Robert Lefebvre.

Lætitia Ramolino, madame Bonaparte, mother of Napoleon, by Gerard.

Eugène de Beauharnais.

Pius VII (Gregory), Louis Bomalec-Charomante, pope.

Charles de Bonaparte, Judge of the tribunal of Ajaccio, deputy in France from the nobility of Corsica, father of Napoléon.

George Washington, president of the United States of America and general of their army.

Jacques-Germain Soufflot, architect.

*Saloon at the end of the Grand Gallery
of antiques of the south.*

Philip II, king of Spain and Portugal, son of Charles V.

Charles V, emperor of Germany, king of Spain, eldest son of Philipp I^{er}.

Philip the 1^{er} of Bel, archduke of Austria, afterwards king of Spain.

Jean VI of Bavaria bishop, prince of Liège, afterwards duke of Luxembourg, son of Albert, duke of Bavaria, count of Hainaut.

Marguerite, comtess of Hainaut, Hollande, Zéland and Friseland, duchess of Bavaria, Queen of Italy, empress of Germany, daughter of William the 1st.

Gallery of Busts and Statues.

Descend to the ground-Floor and examine the

Vestibule of Napoléon.

STATUE OF NAPOLÉON.

Gallery of Busts, Statues and Bas-Reliefs.

Pass on to the ground-floor opposite the vestibule of Napoléon.

Gallery of Admirals. — Gallery of Constables. — Gallery of Marshals of France.

Vestibule of Louis XIII.

To the right of this vestibule different saloons where are the views of the.

Royal Residences.

| | |
|---------------------------------------------------------|-------|
| Château of Meudon, by Martin, about | 1710 |
| Château of Chamberd, by Martin, about | 1705 |
| Château of Grand-Trianon, by Martin. | |
| Château of Vincennes, by Vandermeulen, about | 1669. |
| Château of Versailles, by Vandermeulen, | 1669 |
| Château of Clagny, in | 1778 |
| Château and gardens of Saint-Cloud, about | 1715 |
| Château of Versailles, side of the court, by Martin, in | 1722 |
| Château of Madrid, in | 1724 |
| Château of Saint-Hubert, by Martin, about | 1722 |

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| Château and gardens of Marly, about | 1724 |
| Château of Fontainebleau, by Martin, | 1724 |
| Gardens of Versailles, Bosquet de la Fontaine des Dômes, in | 1690 |
| Bosquet of the Three-Fountains and north side of the Château, | 1690 |
| Bosquet of the Dauphins basin, | 1690 |
| Basin of the Three-Fountains, | 1690 |
| Lower part of the basin of the Arch of Triumph, | 1690 |
| Bosquet of the salle de Bal, | 1690 |
| Bosquet and basin of the Island of Love, | 1690 |
| Basin of Neptune, south side, | 1690 |
| Basin of the Dragon. | |
| Flower plat of the Orangerie and artificial lake of the Suris, | |
| Bosquet of the Fountain of Encelade, | 1690 |
| (Cottel is the author of these last fine pictures). | |
| Gardens of Versailles, Basin of Neptune and North part of the château, by Martin, about, | 1690 |
| Château of Versailles, courts of honour and of the Ministers, great and little stables of the king, by Martin, in | 1714 |
| Gardens of Versailles, parterre of the north side, by Allegrain, about | 1690 |
| Château of Versailles: view taken from the ponds of Montbauron, by Martin, about | 1700 |
| Gardens of Versailles: Orangerie and the arti- ficial lake of the Swiss, by Martin. | |
| Bosquet of the Island of Love, by Allegrain. | |

- Gardens of Versailles : Bosquet of the fountain of the Obelisk, and saloon of Festins, by Allegrain, in 1710.
- Great Trianon : Flower bed called the Four-Virgins, by Allegrain, about 1710.
- Gardens of Versailles : old site of the Obelisk, by Allegrain.
- Château of Vincennes, by Martin, in 1724.
- Gardens of Versailles : Fountain of Apollo, by Martin, in 1710.
- Cascade of the gardens of the Great-Trianon, by Allegrain, towards 1714.
- Château of Saint-Germain, by Martin, 1724.
- Château of the Great-Trianon, by Martin.
- Gardens of Versailles : Saloon of Emperors-Ancient basin of the virgins, by Allegrain.
- Bosquet of the baths of Appollo, by Martin, in 1719.
- Château of Marly, by Martin, in 1724.
- Design for the Pont-Neuf : Paris, about 1585.
- Château of the Tuilleries : Paris, about 1620.
- Carousal given by Lewis XIV, 5 june, 1662.
- Paris, about, 1785.
- Statue of Henry IV, Pont-Neuf, Tour de Nesle, etc., about, 1670.
- Château of Pau.
- The Petit-Châtelet : Paris, about 1786.
- The Pont-au-Change.
- Design for the château of Versailles, about 1650.

Gardens of Versailles : Bosquet of the Labyrinth.
(The ten pictures which follow are by Cottet).

The horned-owl and the birds, about 1699

The Fox and the Crane, the Crane and the Fox.

Bosquet of the Arch of Triumph.

Bosquet of the Théâtre of Water.

Bosquet.

Bosquet of the Colonnade.

Bosquet of the Parterre of Water.

Flower-plot of the Orangery.

Flower plot of the Grand-Trianon.

Gallery of Portraits of the Kings of France.

Pavillion Lewis-Philippe or Salle de Constantine.

The fine and grand idea of king Lewis-Philippe, that he has put in execution in creating the national Museum of Versailles, extends every year, and takes new éclat, as much in consequence of the interest felt in it by all the French Nation, as by the constant efforts of their artists.

On the 26th march 1842, a new apartment has been opened to the public, whose curiosity is insatiable for all that recalls glorious and honorable remembrances. It is adorned by fourteen pictures, seven very large, placed at the four sides, and seven small ones placed over the doors. All are com-

posed with so much distinctness, and the resemblance of the personages represented is so perfect, that one may often hear soldiers, on duty in Versailles, but who have assisted at the bloody drama which took place in Africa many years since, cry out in their admiration : *Oh! that's well done*, and say to the comrades who accompany them : *Look, there is Mr such a one*. In short these new works of the great painter bear so strongly the impression of his signet (1), that one fears being obliged to apply to him what people often say of the good La Fontaine when they read his works.

The first seven represent :

1. Attack of the citadel of Antwerp, in 1832;
2. Combat of l'Abrah the 3 décembre 1833;
3. First attack of Constantine : the columns of assault put themselves in movement;
4. Siege of Constantine. The enemy repulsed from the heights of Coudrat-Hati, 18 october 1837;
5. Siege of Constantine, taking of the city the 12 october 1837. Death of general Damrémont;
6. Attack of the fort of Saint-Jean-d'Ulloa, the 27 november 1838;
7. The french army carries the Tenia de Mouzaïa. Occupation of the col, the 12 may 1840;

(1) H. Vernet.

The seven small pictures are :

1. The french fleet forcing the entrance of the Tagus, the 11 july 1831;
2. Entry of the french army into Belgium, 9 august 1831;
3. Occupation of Ancone by the french troops, the 3 february 1833;
4. Taking of Bougie, the 2 october 1833;
5. Combat of Sikak, in the province of Oran, the 6 july 1836;
6. Combat before Somah, 24 november 1836;
7. Combat of Affroun, 27 april 1840.

This apartment seems destined to consecrate the recollection of the glorious feats of arms which have taken place during the ten first years of the reign of Lewis Philippe, and in the midst of which, two of his sons have learned, in the practical school of their most experienced officers, one (the late duke of Orléans), the profession of a soldier on land; and the other (le prince de Joinville), that of sailor on the Ocean.

Saloon of the Opera.

It is situated in the North wing of the palace it was commenced by the orders of Lewis XV,

and finished in 1759; its inauguration took place in 1770, on the occasion of the marriage of Lewis XVI. Its doors were closed during the revolution, under the empire, and the restoration, but Lewis-Philippe inaugurated it anew in May 1857, by the brilliant representation that he caused to be given in honours of the nuptial of the late duke of Orléans, his eldest son.

*ADVICE to Strangers as to the order in
which the Museum should be visited.*

On entering the palace yard, stop a moment to examine the seventeen statues which adorn it; then going a little higher up, place yours elf in the middle of the buildings, so as to take a full view of the court of Marble; on leaving it, go towards the south Wing, and enter the Museum by the door on the left hand, descend the staircase leading to the new gallery of busts and monuments; go up the Staircase of Monsieur, and enter the hall of Marengo, where ten rooms are consecrated to the victories of the Empire.

In a vestibule you will find three rooms filled with statues, busts, and bas reliefs of several great men, such as Henry IV, Beaumarchais, Voltaire, Diderot, etc.

From thence you will pass into the Hall of the admirals of France; next into that of the constables.

Afterwards you enter six rooms containing the portraits of the french Marshals; when you come to the middle of the last room take to the right, to visit the gallery and vestibule of Lewis XIII, which separates them from the room of plans.

You will now enter six rooms of Marshals, newly opened, beginning by Berthier, who, as

well as the immortal Hoche, was born at Versailles.

Next you will find the gallery of celebrated warriors, which you will quit to visit the ambassadors, Hall, where you will remark the busts of illustrious warriors killed in fighting for their country. At the extremity are the statues of Bayard, and Turenne, and picture-plans representing a general view of the march of the troops from Constantine to Algiers, viâ Setif and the Bibans or the Iron-Gate. (For details, see p. 82, n° 1194) This hall, in which are ten statues of Marshals of France, communicates with the ambassadors' staircase. On leaving it, go into the Porch of Gabriel, where are placed the statues of Lewis XV and his consort Maria-Leczinska.

You are now in the Hall of the Chapel. At the further end of this Chapel, against the cieling, observe the admirable painting of the resurrection; and on the cieling the angels with trumpets proclaiming the praises of the Lord.

At the end of the Chapel, are two marble statues; on the right that of Lewis XIII, and on the left that of Lewis XIV passing the Rhine at Tolhuis, A. D. 1672. On quitting this gallery, recollect that, in bad weather, you must continue by the gallery of Sculptures, and, in fine weather, by the picture gallery, in the midst of which, on the right hand are the five rooms of the Crusades, which you will leave after examination to go into

the first gallery of the French history (on the ground floor); from thence you will proceed to the room of the Plague of Jaffa.

On the second floor, at the top of the opera staircase, is the room of the Academicians, and next, that of the family of the Ursins, represented kneeling. Continue, as far as the rue des Reservoirs, go down stairs and enter the stone gallery, in the midst of which is the Hall of Constantine and the tomb of Mazarin, with two bronze statues of goddesses; and the battle of Ivry gained by Henry IV, over Mayenne, assisted by a Spanish army. This picture is without inscription.

In the second room are Pictures representing the alliance of the national guards and the army, in the Champ-de-Mars at Paris, on the 14th july 1790; and Bonaparte on the 18th brumaire (9th november 1799): the former represents a great national holiday; the latter an event the results of which were highly advantageous to France: the 18th brumaire is the day on which Bonaparte on his return from Egypt, dissolved and drove from Saint-Cloud the legislative Assembly. He is represented at the head of his staff and a battalion of grenadiers, with their bayonets fixed; the deputies are seen escaping on all sides.

An other painting shows Lewis XVIII giving the Chart in 1814.

Cross the gallery of sculptures, the Hall of the Chapel, the saloons of Hercules and abundance,

take to the left to visit the Room of the states-général, come back and enter the saloon of Venus, and continue the visit of the state apartments of Lewis XIV as far as the saloon of War, and enter the gallery of Mirrors; in the middle, on the left, you will find the council-chamber, the bed-room of Lewis XIV, the saloon of the OEil-de Bœuf, that of and pass into that of the lackeys, then return to the gallery of Mirrors, the state-rooms of the Queen as far as the room of the coronation of Napoleon, which you will leave to pass into several rooms containing battles of the Republic.

In the next room is placed the admirable painting of the capture of the Smalah where may be remarked several agreeable figures of handsome Circassian women in the act of flying; the attack has been so sudden that they have scarce the time to mount half-undressed, upon their camels.

The Smalah comprised a population of twenty thousand souls, five thousand combatants armed with muskets, five hundred of which, regular infantry and two thousand horse.

INTERESTING DÉTAILS.

ON THE

CAPTURE OF THE SMALAH.

The Smalah was captured at Taguin, on the 16th may 1843. About eleven o'clock in the morning of that day, a troop of 600 horsemen commanded by his Royal Highness the duke d'Aumale, arrived at Ras-el-ain-Mta-Taguin, in the little desert, about 80 leagues (200 miles) from Algiers.

The cavalry had marched almost unceasingly during six days, and travelled 25 leagues in 20 hours, without finding a drop of water, exposed to all the ardour of the Simoon (a dangerous and burning wind of the African deserts), in the midst of whirlwinds of sand. Both men and horses were faint with thirst and fatigue, when Ahmar-ben-Ferrath, Agha of

the Ouled-Aïad, who had been sent before to reconnoitre, galloped back to the prince, and informed him that he had discovered the whole Smalah of Abd-el-Kader, camped on the source of the Taguin.

Ahmar and his cavaliers terrified by our little number and the multitude of the enemy, threw themselves on their knees before the duke d'Aumale (as may be seen on the painting) and conjured him to wait the arrival of his infantry, representing to him that the zouaves could not possibly come up two hours yet; but as half an hour would have sufficed to place out of our reach the women and the cattle, and to allow the numerous warriors, under the tents, to rally and concert together for their defense (which might have lost all), the prince did not hesitate a minute. « No, cried he, none of my family have ever drawn back. » And he immediately made his arrangements for the attack.

Abd-el-Kader himself was absent. Accompanied by his regular cavalry, he was observing the motions of the Mascara division, commanded by general de Lamoricière, charged to operate in the little desert. His bravest lieuten-

nants were occupied in organizing the resistance of the Kabiles of the Ouaransensis and Dahra, leaving their families with that of the emir; so that all that was dear to the greatest enemies of the french domination, their wealth and their affections, was assembled in the Smalah, arrived only on the evening of the 15th at Taguin. The chiefs were plunged in the greatest security, and had not the slightest suspicion of the forced march of the Medeah troops.

On the morning of the 16th Abd-el-Kader's tent had been pitched, and the rest of the Arabs had followed the example. This operation was scarcely performed; the men were about to lead the flocks and herds to graze in the marsh, and the women had commenced their culinary preparations, when the cry of alarm spread confusion through the whole camp: *El Roumi! el Roumi! The Christian! the Christian!*

This cry was occasioned by the appearance of the duke d'Aumale's cavalry, which had just taken position of a little stoney hill commanding the source of the Taguin.

Three squadrons of spahis, commanded by colonel (now general) Yussuf, begin the attack,

and soon penetrate as far as the Douar of Abd-el-Kader. You will observe them represented in the back-ground of the painting, at the foot of a ruined Turkish fortress, amongst the white tents, inhabited by the emir's family and private troops. In vain their regular infantry, rushing from their tents, endeavour, by continued discharges of musketry, to repulse our Spahis. Inspired by the example of their intrepid chiefs, our troops charge them furiously and force them to disperse, so that the combat on this point is not of long duration. A cannon, its different appertenances, several flangs and the Kasna or treasure of Abd-el-Kader, his parents, baggage, domestics, fall into our hands; but officers and subalterns continue the pursuit, and give the native troops placed under them a new and brilliant example of french courage.

The duke d'Aumale had remained a little behind with the *Chasseurs* who composed his reserve; but when, after having rapidly descended the hill, wich had intercepted the view of the enemy, he perceived the extent of the camp, and this multitud of men running to arms, he saw he must engage all his troops,

and that intrepidity alone could ensure success.

The chasseurs gallop to the right, pass the spahis, and penetrate into the camp under a heavy fire. With the sang-froid of true courage, they know how to preserve, in the midst of the fight, an order and discipline which double their force.

Here again is to be remarked, amongst the horrors of war, the natural humanity of our soldiers, who open their ranks to deliver a passage to trembling old men, and weeping women, and then close them anew in order to overthrow all that dares resist. The resistance was organized; the splendid cavalry of the Hachems, entirely composed of the emir's relations, is determined to snatch out of our hands the families and the wealth of the most zealous defenders of the Moslem faith.

In the meanwhile the women are placed upon agile dromedaries (a sort of camel with two humps), et hurried into the desert; the most precious articles are carried out of the tents to be put in safety, and the men seize their guns, mount on horseback, rally, and precipitate themselves into the hottest of the fight. The duke d'Aumale detached to the left sub-lieutenant

Dolage, whose little troop, sent out as rifle-shooters; boldly attached the enemy. The brave young officer's horse is killed under him, several of his men fall mortally wounded; they are on the point of being surrounded, when sub-lieutenant Canclaux, by a brilliant charge, succeeded in delivering them.

On the right, captain d'Espinay with his squadron overthrew all before him, and continuing his march, stopped the flight of the run-aways.

In the centre, lieutenant colonel Morris, with three platoons only, attacked the mainbody of the enemy, and communicating to hismen his irresistible ardour, prudent as well as courageous, assured the success of the day. He was near being killed, in the beginning of the action, by one of the enemy's foot-soldiers, who fortunately missed his aim, and was immediately felled to the ground by a pistol shot of the brave frenchman. (In the picture he is represented extended on the ground.)

An hour and a half after the commencement of this affair, the prince rallied our victorious cavalry. Animmense crowd of supplicants, who during the action itself, had already im-

explored our mercy, surrounded our little troop, which had offered and given quarter to all those who did not resist.

The infantry commanded by lieutenant-generals Chasseloup and Chadeysson, arrived in the evening, after an excessive and forced march (thirty leagues in thirty six hours), fatigued but in good order, and having no other regret, but that of not being arrived in time so take part in the action.

On the 25th of may, our troops made their entry in Medeah; they had not met a single enemy since the attack of Taguin, and brought back with them an immense spoil, above twenty thousand heads of cattle, and four or five thousand prisoners of both sexes, amongst whom several relations of Abd-el-Kader, his secretary Kersabi-sid-el-Aradj, a marabout greatly honoured by the tribe of the Hachems, etc., etc. This marabout is the old man who is seen seated on the ground : he appears blind, and holds a chaplet in his hands.

A NEW DESCRIPTION
Of the Waters
PARC AND GARDENS
OF VERSAILLES,

BEING

1st. A Guide through the Park its Gardens, Statues, Vases, Groups, Basons, Fountains, Baths, Alleys, Parterres, Terraces, Groves, Terms, Quincunxes, and Grass-Plots, with the explanation of the whole, and a Description of the two Trianons.

2^{dly}. Directions as to the public Conveyances.

1877

Received of the Treasurer of the

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AND

GARDENS OF VERSAILLES.

DESCRIPTION.

The North Parterre.

This garden is on the right, and in some sort isolated in the middle of the Park. As we shall have no other opportunity of returning to it, let us examine it now. Before going down the steps, observe the handsome bronze vases, by Duval, placed on the tablets of the terrace wall. At the extremities of the tablets, near the steps, are two fine vases of Egyptian marble, by Rousseau. Two statues are placed near the vases : that on the right is a Bashful Venus, by Coysevox ; the one on the left, is Milicus or the Grinder, by Foccini. At the entrance of the parterre are four huge marble vases, the middle ones by Bertin, the others by Cornu. Opposite the marble steps is the *Foun-*

tain of the Pyramids, by Girardon : on the right and left the two *Basons of the Crowns*, by Tuby and Le Hongre. Below the fountain of the Pyramids, on the north side, are *Diana's Baths*, at the entrance of the *water alley*. The basso-relievos, on each side of the Bason, are by Girardon, Le Hongre and Legros. Examine also the two statues placed in the two corners of the bason : on the right, a *sanguine person*, by Jouvenet; on the left a *cholerick person*, by Houzeau. The eight large statues, placed in the parterre, along the north hedge, are, beginning at the right, near the palace : *Heroic poetry*; by Douilly; a *phlegmatic man*, by Lespagnandel; *Asia*, by Roger; *Satyric poetry*, by Kuister; *Winter*, by Girardon; *Summer*, by Hutinot; *America*, by Guerin; *Autumn*, by Regnaudin. On the west, going up the alley again, on each side of which, on the marble tablet, are twelve small vases of white marble, you will observe, beginning at the lower end, and along the hedge five terms or Heads, and six statues.

TERMS.

Lysias, by Dedieu; *Theophrastus*, by Hurtrelle; *Isocrates*, by Granier; *Appollonius*, by de Melo; *Ulysses*, by Mazière.

STATUES.

Pastoral poetry, by Granier; the Earth, by Massou; Night, by Raou; Africa, by Cornu; Europe, by Mazelino; Venus.

Fountain of Diana.

Arrived at the last statue, you will see Diana's Fountain, adorned with two lions, the one overthrowing a wild boar, the other, a wolf; both the productions of Keller, brothers. The statue placed on the left of the bason, at the extremity of the hedge, represents *Diana Huntress*, by Dejardins. Stop a moment on the top of the steps which you see before you, on the right, and examine the beautiful prospect: to the east, in its full extent and beauty, the palace, with its three facings, the palace terrace, and the Water parterre; to the Southeast, the *South parterre* (*parterre du Midi*), and the immense curtain of the *Satory-woods*; on the northeast side, the magnificent trees which surround the north parterre, and, in the distance the Church of Notre-Dame; to the south, the parterre and Bason of Latona (commonly called the queen of the frogs), the immense *Tapis-Vert*, Apollo's bason (vulgarly and incorrectly named the Char

embourbé, the car stuck fast in the mire), representing the sun rising out of the Ocean; and the Canal. Examine these different parts of the Park, beginning by the Mid-day parterre. As you pass by, do not forget to remark the fountain of the *Break of Day*, on the same model as that of *Diana*. The groups of animals represent on the left, a bear overthrown by a tiger, and a hound overcoming a stag. The statue placed on the right of the Basin is the statue of *Flora* or spring, by Magnier; the one to the left; *Water* by Legros.

South Parterre.

In front of the statue of *Water*, on the east side, at the beginning of the balustrade, you will observe, a beautiful statue reclining upon an enormous pedestal. It represents *Cleopatra* receiving the bite of the Aspid. You may perceive the little serpent on the left arm. There are no flowers in the south-parterre. On the tablet which separates it from the *Water Parterre*, are twelve pretty bronze vases, and on the sides of the steps, in the middle of the tablet; two Loves, also in bronze, seated on two white marble Sphinxes, by Duval. The vases placed in the angles of the parterre, in the south-east angle, *Numa Pompilius* and a feast of *Bacchants*; executed by the Pupils of the French school at Rome; in the north-east angle two vases

with Satyrs; in the north-west, two vases adorned with basso-relievos, and in the south-west angle, two vases with the arms of France, by Bertin. You are now opposite the balustrade, which bounds to the south the South-Parterre. From this position you may contemplate before you the magnificent garden of the *Orangery*; you will go down to it by the Staircase of the *Hundred-Steps*, on the west side; walk through the alleys formed by these beautiful Orangetrees, which embalm the air with their delicious perfume; go under these arched galleries, the height and bold execution of which will astonish you. You will perceive there a fine colossal statue of Lewis the Pourteenth, by Desjardins. Return now to the south-parterre, by the East Staircase of the hundred steps, parallel and exactly like the west staircase you came down by. On the Summit of this staircase, a little to the right, is a bronze statue of Napoleon, clad in the imperial robe, and his sceptre in his hand.

*Piece of Water of the Swiss and the
Satory-Woods.*

Having come back to your former position you may admire the beautiful sheet of water of the Swiss, situated beyond the Orangery, and now outside the Park, tho' soon, it is said, to be incorporated with it.

Beyond are the Satory woods, much frequented in summer.

Equestrian Statue of Bernin.

At the other end of the piece of water, and in the grassy space between it and the woods, you will see an equestrian statue. It was intended to represent Lewis the fourteenth flying on to Victory; but the resemblance being inexact, the cavalier Bernin, whose production it was, made some slight alterations, so that it might represent *Marcus-Curtius* leaping into the Gulph.

Palace Terrace.

Arrived at the water garden, approach the palace terrace, which a sentinel prevents from ascending, there are to be seen, placed against the wall, four fine statues cast in bronze, by the Brothers Heller. They represent Silenus, Antinoüs, Apollo and Bacchus. At the Angles of the terrace are two beautiful white marble vases, with basso-relievos representing, that to the north, *a Victory over the partsh*, by Goysevox; that to the south, *the conquest of Flanders*, by Tuby.

The Water Parterre.

The Water Parterre is named thus on account of the large basons it contains. On the borders of these two basons are twenty-four bronze groups, viz : eight groups of Cupids, eight groups of Nymphs, the four great Rivers of France and four others which fall into the former. The great rivers, which may be easily distinguished, are placed in the northern angles of the basons, and their affluents in the southern angles. The rivers and nymphs were cast by Keller ; the Cupids, by Aubry and Roger.

Before going down into Latona's Parterre, stop to admire the two beautiful marble vases, placed on each side of the tops of the steps. That on the right, by Dugoulu ; that on the left, by Drouilly.

Parterre of Latona.

To arrive at this garden, you will have to cross two terraces, placed one above the other. On the upper one, situated at the bottom of the steps you go down, are some very fine vases, by Grimaud. On the lower, communicating with the upper, by two flights of steps placed on the sides, is the bason of Latona, which gives its name to this part of the Park. Observe, in the middle of the bason on steps of red marble, the beautiful white marble group of

the Goddess, and her two children Apollo and Diana; all around the group are the inhabitants of Lycia transformed into frogs. The group is by Marsy. On this terrace are also eight handsome vases; three of them represent the sacrifice of Iphigenia, the three others the drunkenness of Silenus, the whole by Cornu; the seventh, by Piron, it is the second to the south, represents Mars bearing a crown; the eighth, the second on the north side, representing Mars seated on his car, is by Hardy.

In the parterre properly so called, there is nothing worthy of remark but the two basons, called the basons of the lizards, and placed on each side of the gravel walk, which divides the parterre.

Garden round Latona's Bason.

These are the names of the statues around the parterre of Latona's bason : on the Water-Parterre, on the left, Air, by Le Hongre ; on the right, Day-Break, by Magnier. On going down the garden, on the left : Melancholy, by La Perdrix, Antinoüs, by Lacroix ; Tigranes, by Lespagnandel ; a Fawn, by Hurtrella ; Bacchus, by Granier ; Faustina, by Regnaudin ; Hercules-Commodus, by Couston ; Urania, by Fremery ; Ganymede and Jupiter with an Eagle, by Laviron. On the right : Lyric Poetry, by Tuby ; Fire, by Dosier ; Tiridates, by André ; Venus-Callipige, by Clairon ; Silenus, by Mazière ; Antinoüs, by Le-

gros; Mercury, by de Melo; Urania, by Carlier; the Pythian-Apollo, by Mazeline.

Opposite Ganymede, a Venus in the shell; opposite the Pythian-Apollo, the Dying-Gladiator, by Mesnier.

At the extremity of the garden, on the left, a Term, Ceres, by Poultier; a Term, Diogenes, by Lespagnandel; a Term, a Fawn, by HouzEAU; a Term, a female Bacchant, by Dedieu; a Term, Hercules, by Lecomte. On the right, a Term, Circe, by Magnier; a Term, Plato, by Ragol; a Term, Mercury by Vancleve; a Term, Pandora, by Legros; a Term, Acheloüs, by Mazière.

Going towards the Tapis-Vert, Pœtus and Aria, by Lespingola; Persues and Andromeda, by Puget; Castor and Pollux, by Coysevox; Papirius and his mother.

Tapis-Vert (Grass Carpet).

The Statues and vases, on going down on the right hand side, are : a Vase, by Herpin; Hypocrisy, by Lecomte; Juno; a Vase, by Barrois; a Vase, by Drouilly; Hercules-Commodus, by Jouvenet; Venus of Medicis, by Fremery; a Vase, by Legeret; a Vase, by Arcis; Cyparissa and her stag, by Flamen; Artemise, by Lefebvre; a Vase, by Hardy. On the left hand side, a Vase, by Poultier; Fidelity, by Lefebvre; Venus leaving the Bath, by Legros; a Vase,

by Rayol; a vase, by de Melo; a Fawn with a roebuck by Flament; Dido on her funeral pile, by Poultier; a Vase by Slodtz, the father; a Vase, by Joly; an Amazon, by Burnet; Achilles, by Vigier; a vase, by Hardy.

Apollo's Bason.

At the lower end of the Tapis-Vert is the Bason of Apollo. The god is represented issuing from the sea, seated on a car drawn by four coursers, surrounded by tritons and dolphins. This group cast in lead is by Tuby.

Statues and Terms round Apollo's Bason.

On the right, Aristæus binding Proteus, by Slodtz sen; a Term, Syrinx by Mazière; a Term, Jupiter, by Clairion; a Term, Juno, by the same; a Term, Vertumnus, by Le Hongre; a Fawn of Borghesa, by Mazière; Hercules, Orpheus, by Franqueville; Apollo, Light, by Baldy; Hercules, Cleopatra. On the left hand side, Ino and Melicerta, by Garnier; a Term, Pan, by Mazière; a Term, Flora, by Arcis and Mazière; a Term, Bacchus, by Raon; a Term, Pomona, by Le Hongre; Bacchus, a Consul, Antinoüs, a Roman matron, a Madona, Hercules, Juno.

Grand-Canal.

On leaving Apollo's bason, you come to the Grand-Canal, laid out in the form of an immense cross, and extending as far as S.-Cyr.

You have now examined all the central part of the Park; and have still to visit the northern and southern portions, situated on each side of the Tapis-Vert and the Garden of Latona. Let us begin by the southern part.

The Grove of the Colonnade.

The nearest place to Apollo's bason, where you now are, is the grove of the Colonnade. The entrance is by the Tapis-Vert, through the first or second gate, on the right hand side going towards the palace, or by the Pourtour of Apollo, along the walk near the statue of Pan, and turning to the left. This grove is a rotunda formed by 32 marble pillars, of the corinthian order, and as many pilasters, united by an arcade, and surmounted by a cornice, supporting 32 marble vases, corresponding with the thirty two pillars. The colonnade is by Mansard: the basso-relievos of the cornice are by Mazière, Garnier, Le Hongre, Lecomte and Coysevox. In the centre is a fine group of marble repre-

senting the rape of Proserpine by Pluto, sculptured by Girardon.

Salle des Marronniers.

At the south-west of the Grove of the Colonnade, is the Salle des Marronniers, so called on account of the fine horse-chesnut trees which spread their shade over it. It was also called Salle des Antiques, on account of two ancient statues it contains : Meleager, on the north side; Antinoüs, on the south. The busts, eight in number, are : Annibal, Octavian, Severus, Antoninus, Apollo, Alexander, Otho, Marcus-Aurelius. The name of each is inscribed upon it. On leaving this Salle by the south-eastern extremity, you will enter into the Alley of Bacchus and Saturn, which is parallel with the Tapis-Vert. It owes its to two fine basons, called the fountains of Apollo and of Bacchus.

Fountain of Saturne.

This bason is the first you meet on leaving the Salle des Marronniers. The beautiful group in lead in the middle represents Saturn or Time, by Girardon. Proceeding some steps to the south, you will perceive on the right, the King's Garden; on the left, the bason of the Mirror.

King's Garden.

According to some people, this garden is an imitation of the one Lewis XVIII inhabited at Hartwel, in England. Others pretend that this is a groundless assertion.

On entering the garden you perceive on each side a small grove, in the middle of which, a vase adorned with basso-relievos, by Grimaud. In the centre of the garden is a fine grass-plot, decorated on one side by a superb pillar of Languedocian marble, surmounted by a statue of Flora (this pillar, it is said, isto make way for an obelisk), and on the other side, a fountain. In the circular walk which surrounds the garden, are two colossal statues : to the south, of Flora, by Raon; Hercules of Farnese, by Cornu, to the north.

Bason of the Mirror.

The sheet of water placed before the King's Garden, is thus called on account of its resemblance to a mirror. Observe the fine grass amphitheatre which surrounds it; the vases and statues placed round it beginning by the lower end, are on the north side, a vase, by Legeret; a Vestal; Apollo; on the south side a vase, by Legeret, a Vestal, Venus.

South Quincunx.

Walk towards the Bason of Saturn, and take the alley which is at the north-east of this bason, you will come to the South Quincunx. This vast hall of verdure, is adorned with eight Terms, four in the centre, at each corner of the grass-plot, and four placed against the chesnut trees, on the west side. Those of the grass-plot, are to the north-east, Pomona; to the south east Priapus; north-west, Hercules; south-west, Flora. The others are Pallas, Hercules, Vertumnus, a female Bacchant. In a hollow in the hedge is a fine vase, with basso-relievos, by Robert.

Bason of Bacchus.

The alley situated at the south-eastern extremity of the Quincunx leads to the Fountain of Bacchus. In the centre, is the god himself holding a huge goblet, surrounded by four little satyrs and a quantity of grapes. The group is cast in lead by B. Marsy.

Queen's Grove.

At the south-east of the Fountain is a short alley, leading directly to the Queen's Grove, a beautiful

labyrinth constructed for the amusement of the princes of the royal family. Formerly there were to be seen here, thirty nine basons in grotto-pebbles, each containing a group representing one of Esop's Fables. It is now only a mere grove, composed mostly of foreign trees. The round of tulip-trees or circumdendrons (from Canada), in the centre of the grove, deserves notice; it is decorated with two splendid vases; one, in the centre, of granite; the other of bronze.

Ball-Room Grove.

This Grove is separated from the Queen's grove by the alley of Bacchus. In fine weather, the court-balls took place here. The form of it is oval; in the centre is a wide space set apart for the dance, and surrounded by a grass-plot on one side, and by an amphitheatre of shells and pebbles on the other. The leaden vases which decorate this amphitheatre are by Masson, Le Hongre and Houzeau.

On leaving the Ball-room grove, cross the lower end of the Garden of Latona, and enter by the little gate near the statue of Ganymede, the Grove of Apollo's baths, which is the *pendant* of the Ball-room grove you have just visited.

Apollo's Baths.

The sculpture placed in this grove render is the most worthy of admiration of all the park. You will first notice an *artificial rock* so naturally imitated, that one is tempted to doubt whether nature itself be not really the architect. Under this rock is hollowed out a grotto, representing the entrance of the palace of Thetis, a goddess of the sea, near whom Apollo, after having conducted the coursers of the sun all the day, comes in the evening to rest from his toils. Three groups adorn the grotto, the first placed between the others, consists in seven figures, representing Apollo surrounded and attended by six of Thetis' nymphs, two of whom are preparing to wash and wipe his feet, whilst a third pours odours on his hands receiving them in a vase. These figures are so many master-pieces of statuary, due to the chisel of Girardon. The grace and fineness of the draperies with which the nymphs are clad, are much admired; for under their veils, one may see, or imagine one sees, all a light and transparent gauze can conceal or present to the view. The nymphs placed behind Apollo adjust his hair; two are holding vases containing precious essences, whilst the third sheds the perfumed liquid on the head of the god. These nymphs are by Regnaudin. Their garments are as graceful as those of their sisters; and in this group, so perfect in all its details, Girardon and Regnaudin contend for the superiority of imagination and ta-

lent, as the three nymphs for that of beauty and grace. The three groups placed on each side of the first represent the Coursers of the sun, led to drink by Tritons. The lefthand group, composed of three figures, is extremely fine : it represents two horses, one of which, pricking his ears, bites the crupper of his fellow, who prances, and defeats the efforts of the triton to hold him; this splendid group is by Mar-sin. The group on the right hand, which is also very fine, is by Guerin. These three admirable groups, formerly the principal ornament of the famous grotto were transported into this grove, when the grotto was thrown down to make place for the south wing of the palace.

On leaving the Baths, by one of the northern gates, you will enter the alley of Ceres and Flora, similar to that of Bacchus and Saturn, and where are also placed two fountains.

Fountain of Ceres.

It is situated on the north-west side of Apollo's grove. The goddess is represented in the centre of the bason, surrounded by children, reclining on wheat-sheaves, crowned with ears of corn, and holding in her hand a sickle. This group is by Regnaudin.

Fountain of Flora.

In the middle of the bason, is Flora; she has before her a basket of roses: children holding in their hands flower garlands, surround the goddess. The group is by Tuby. At the end of the walk placed at the southeast of the bason, is the Nort Quincunx.

North Quincunx.

With the exception of the eight terms, it is entirely similar to the South Quincunx. The terms placed on the grass-plot, are to the south-east, Flora; north-east, a Fawn; south-west, a Satyr; north-west, Pomona. The others represent N. Winter, by Theodon; N. O. Cybele; S. E. Health; S. Ceres. The vase, in this Quincunx, as well as in the other, is by Robert.

If you leave the Quincunx by the west side, you will find the alley of Spring; advance a little to the right, and take the first small alley on the left, and the first again on the left, you will find the grove of the Domes.

Green-Round Grove.

At the north-east of the fountain of Ceres, is the Green-Round Grove, so called on account of the small circular bowling-green in the centre. In this bowling-green are four statues; that to the north, Bacchus, by Conston, to the south Diana; on the east and west two Fawns playing on cymbals. Four alleys which cut off at straight angles, run round the bowling-green, and are terminated by a little nich made in the hedge. Only three of these niches are occupied; that to the south, by the statue of the Satyr Marsyas, by Goy; the one to the west, before which is a very pretty little fountain, with a group of six playful children, two of whom appear to swim; and the one to the north which contains a statue supposed to be that of the emperor Adrian. From the Green Round, you will pass into the star grove, situated on the west-side.

Star Grove.

The different walks which meet in this spot, and form a sort of star, give the name to this grove. At the extremity of four of these walks are statues; in the north-east alley, an *Apollo*; in the north-west, *Urania*; in the south-east, a *female-bacchant*; in the south west, a *Mercury*. A circular alley, in which are

other statues, run round the star; towards the south-east, a group of *Jupiter and Ganymede*, by Joly; towards the south-west, *Bacchus*. On leaving the star grove by the alley which is behind the statue of *Bacchus*, you will come to the Fountain of *Flora*, which we have already described.

Grove of the Domes.

This grove owes its name to two pavilions covered with domes, which formerly existed here, in two hollows situated opposite each other. The centre is occupied by a bason, surrounded by two marble balustrades, and a terrace, on the pilasters of which are carved basso-relievos representing the arms employed by the nations of Europe, at different periods. They are by Girardon, Mazelin and Guérin. The eight statues placed round it, beginning by that to the right of the northern alley are : *Arion*, with his lyre, by Raon; *Amphitrite*, by Augier; *Flora*, by Magnier; a *Nymph of Diana*, by Flamen; *Acis*, *Galathea's* lover, by Tuby; *Galathea* herself, by the same; *Dawn*, by Legros; *Ino*, by Rayol. Close by the Grove of Domes, and on the north-west side, are the Grove and Hall of *Enceladus*.

Hall of Enceladus.

Enceladus was one of the giants, sons of *Titan*, who endeavoured to scale heaven itself, by heaping

mountains one above another. Jupiter's lightning put an end to this vain attempt. The huge monster is to be seen, crushed under the ruins of Ossa and Olympus. Marsy executed this statue in lead. It is a very fine one, and the head above all is well worthy of attention.

The Obelisk grove is on the north of Enceladus Hall. To go there, take the short alley to the north east, and continue all along it, after having crossed the Alley of Flora.

Grove of the Obelisk or the Hundred Pipes.

This fountain, constructed in the middle of a beautiful octogon verdant space, is so called on account of a cluster of pipes to the number of a hundred, which throw up a column of water, in the shape of an Obelisk. The water falls down on steps covered with sheets of lead, which surround the basin, and thence into the bason itself.

On leaving this fountain, advance towards the north-west, quit the park, and you will come to the gates of the two Trianons. The greater Trianon on the right, the lesser on the left. As the palace officers are charged to guide strangers through the buildings and gardens, we shall leave to them the task of giving an exact and detailed description of the curiosities to be met with there. But what has been al-

ready said, pages 133 to 141 of this little work, generally suffices to visitors.

After having visited Trianon, follow the wide avenue, which spreads out before you; it conducts to the great Bason of Neptune.

Reservoirs of the Jambettes (little legs).

About half-way up the avenue of Trianon, on the right side, are the *Réservoirs des Jambettes*. These are baths, formerly reserved for the exclusive use of the King's pages, and called the pages' baths, but now open to the public. The water is constantly renewed. During the fine summer weather, these baths are, for Versailles, what Deligny's Swimming-School is for Paris.

Neptun's Bason and Environs.

This bason is bordered on the south, by a smaller bason and a long tablet.

At short intervals one from the other are placed twenty three *jets d'eau*; the tablet is decorated with twenty-two large bronze vases, from each of which springs up a jet of water, which makes on one line about forty five jets. It is a most beautiful sight, when the waters play, especially if the wind is rather high; for then, the water, arrived at its grea-

test elevation, forms a kind of white mist, which, falling in small spray, covers as with a drapery the surrounding objecto.

Beneath the tablet, on the north side, are three handsome leaden groups; that in the centre, seen from the amphitheatre, represents Neptune armed with his trident. Amphitrite, his consort, is on his left the Godis surrounded by Tritons, nymphs and seamonsters. This group is by Adam Sen. The group on the right, executed by Lemoine Jun, represents Ocean reclining on a Sea. Unicorn; that on the left, is Proteus, the guardian of Neptune's flocks. From each of these groups arise lofty jets which produces a beautiful effect. The two enormous dragons placed in the two angles of the tablet, are by Bouchardon, as also the group of Proteus. Different statues are placed round the Bason, opposite the principal group: *Renown* writing the history of Lewis the Fourteenth, by Gudin; *Berenice*, by Lespingola; *Faustine*, by Fremery.

Triumphal Arch Grove.

This grove situated to the east of the water alley, was destroyed in 1801. It now contains nothing worthy of notice but three bronze groups; *France victorious*, by Tuby; *Spain conquered*, by Prou, and the *Empire of Occident vanquished*, by Coysevox.

Grove of the tree Fountains.

Placed to the west of the Water Alley, this grove owes its name to three fountains it formerly contained. There is nothing now to be seen but ruins of cascades and fountains which made it once the most delightful part of the Park.

In the middle of the bason on the terrace, at the lower end of the Alley of Water, was formerly to be seen an enormous dragon, accompanied by four dolphins and four swans, for which reason it is still named the Dragon's Fountain. The water jet still exists, and rises, when the Great Waters play, to a height of eighty five feet.

GRAND-TRIANON.

On the right of the canal will be found situated the gardens of Trianon, which owe their creation to Lewis XIV. This prince purchased, with that view, from the monks of Sainte-Genève, a village, which gave its name to this residence, and to the lands depending on it. The palace that you see at present, is not that which was first built in 1671, and which according to the description of Felibien, historiographer to the king, « Being commenced at the end of winter, » was completed in spring, as if it had sprung » from the earth with the flowers et its gardens » and of which the Graces and Loves had been » the only architects. They had also been the » only guests, for madame de Montespan came » often from her château of Clagny to partake of » a collation with the King and Queen. »

This country seat bore then the name of the palace of Flora. The title was doubly appropriate to it, for if it possessed the beauty and brilliancy of flowers, it partook also of their fragility. It was demolished in 1683, and rebuilt such as you at present see it, at least as regards the principal body of the edifice. Lewis-Philippe has made some alterations in the interior, and has added some offices to the exterior, in order that he might be enabled to inhabit it with his family.

Le Nôtre knew how to turn to the best advantages, the difficulties of the site, which presents great irregularities in his plan.

The new destination of Trianon renders the interior of the palace and the gardens difficult of access to the public, and when they are admitted it is only in company with a guardian who gives explanations with respect to the localities. In the mean while we will enter into some details which may not be without interest.

The building has only a ground-floor, but its proportions are very elegant. The ionic orders pervade the style of its decorations; the column, the frieze of the entablature, and the pilasters are in Campan and Languedoc marble; and the capitals are in white marble. In the principal front the palace forms a horse-shoe of which the two wings only are destined to be inhabited; the middle has become an elegant gallery which connects the lateral sides; on the side of the gardens the building forms a right angle, by means of a wing which stretches to the right which faces the south. They have given to this wing the title of Trianon-sous-Bois, or Trianon the woods because it is backed by the woods which afford shade and coolness to the gardens.

Mansard was the architect of Trianon as he was also of Versailles, but to Le Nôtre has also been attributed the principal merit of the composition of this palace, which was designed by

Decotte, architect, under the orders of Mansard.

The left wing on the side of the canal contained the apartments of the Queen, which consisted of but four large chambers. *Mignard* was the principal decorator of them. There is to be seen in the first of these apartments the commencement of a painted carpet, that death prevented him from finishing when it surprised him at the age of 85 years. Le Brun, Lafosse, and the celebrated painter of flowers Fontenay, have also worked for them.

At the extremity, to the left of the apartments, one sees a considerable portion of the buildings which present a range of six other apartments at the end of which is to be found a gallery terminated at its two extremities by two saloons.

The paintings which ornament these saloons and galleries have been changed at different periods. Those which have been placed there at first were from the pencils of *Houasse*, *Bertin*, *Martin* and *Cattel*, and formed a collection of thirty of the most interesting views of the gardens of Versailles, with their artificial waters. Lewis-Philippe has caused them to be placed in the national museum in the saloon of the old chateaus.

This part of the building formed the apartments of the King. Its furniture as an object of art was perhaps more valuable than that of Versailles. The tapestry which covered the seats and formed the curtains was especially worthy of remark. The manufactory of the Gobelins can still

shew them with pride, and that of Beauvais, renowned by so just a title for its tapestry for furniture, will never make better.

Garden of the Grand-Trianon.

Le Nôtre having had to struggle as we have already said, against the difficulties of the ground, made two flower-plats on the principal line of the building, and from one we descend to the other ; after having traversed a thicket we find a double pièce of water which occupies that part of the gardens which lies lowest and which has obtained for it the name of the *plat-fond*.

Le Nôtre has endeavoured to lead the visiter from surprise to surprise and he has succeeded to the full extent of his wishes. The *salle des Marronniers* or bower of Chestnuts is superb and its amphitheatre is majestic.

The greatest portion of the plantations was pulled down in 1776, which gave an opportunity to the inspector *Leroi* to make some judicious alterations without departing in any thing from the plan of *Le Nôtre*. The bowers are to the number of ten and the alleys radiating, by means of *sauts-de-loups*, or wide trenches appear to stretch into the country as far as the view can extend.

The two basins of the first flower plat are ornamented with groups of children by *Girardon*.

The octagonal basin of the second flower-plat,

has for ornament an infant (surrounded) with bunches of grapes by *De Marsy*; the vases in white marble are by *Jouvenet*, *François*, *Mazeur* and *Flamen*.

In the thicket of the *plat-fond*, are to be seen two statues after the antique and in the basin, two groups of infants, also a love surrounded with flowers and two dragons spouting water; these sculptures are by *Hardy*.

In the bower called three saloons are to be seen three statues after the antique, which are *Ilor*, *Minerva* and a very pretty copy of the *Vénus de Médicis*.

A table remarkable for its dimensions and for the beauty of its marble has given its name to a bower, The benches which surround it are also of white marble.

A statue of *Mercury*, by *Franqueville*, has equally given its name to another bower where are to be found, besides, two statues after the antique.

The bower called the two vases has for ornament a *Diana*, by *Dominique Eefèvre*, and eight benches in marble.

The cascade is remarkable for the effect of its waters; its ornaments consist of a *Neptune* and an *Amphytrion*, placed at the summit, two lions at the sides and many bas-reliefs. These sculptures are by *Vanclève*, *Mazière*, *Granier* and others.

The statues which ornament the round bower are seven in number of which four are antique, viz : a Silenus, a Faun, a Roman Lady and a Minerva; the three others are by *Bertin* and *Fogini*.

Those which ornament the *Salle des Marronniers* (bower of chestnuts), and its amphithéâtre are *Apollo*, by *Lefèvre*, and busts on cased pedestals amongst which are to be observed *Cara-calla*, *Scipion*, *Agrippina*, *Géla*, *Démosthènes*, *Livie*, *Mithridatas* and *Claudius*.

In the basin of the Amphitheatre, is to be seen a group of four nymphs surrounded with flowers, by *Hardy*. They vulgarly give to this group the name of the Four-Virgins, as in the gardens of Versailles they give that of *Char embourbé* (mud-car), to the group of *Apollo* quitting the waters and Queen of the Frogs, to that of *Latona* demanding vengeance against the peasants of *Lydia* who had insulted her.

LITTLE-TRIANON.

They have given this name to a little pleasure house situated not far from the Grand-Trianon; to which it was united in 1809, with all its dependancies.

Lewis XV, who had taste more modest and more citizen-like than his predecessor made of it one of his little retreats, so favourable to the

enjoyments that he loved and which have made a king of France and the successor of Lewis the Great, the slave of Jean Vaubernier and Jean Poisson.

Nevertheless yielding to the solicitations of the duke of Ayen, this monarch abandoned the gardens of the Little-Trianon to the science of botany, and under the direction of Bernard de Jussieu they became for ever celebrated in the records of natural history. Trees the most rare were cultivated there and their character studied. The greater part of those trees were brought from England by Antoine Richard in 1764. During the latter period that these gardens were consecrated to botany, their direction was confided to the celebrated *Adanson*, whose vast knowledge was not properly appreciated until after his death. The troubles which he had to undergo in the study of science of which his genius knew how to extend the domain, attacked him violently in the gardens of the Little-Trianon. The painter Boucher, under Lewis XV, had made of the sumptuous palace of Lewis XIV a vast sheepfold, where were to be seen marshals of France in the midst of flocks of sheep admiring the charms of Chloé holding a crook, and princesses smiling on the shepherd Clytandre, whilst he offered to them a rose Marie - Antoinette, charmed with the coolness of the bowers of the Little-Trianon, wished to make of it her favour-

its dwelling, in realizing the pastoral dream of Boucher and his disciples. With this view she charged *Mique*, her architect and the painter Robert, to effect the metamorphosis and the admirable and vast field of study of *Adanson* became a hamlet with its cows; its sheep, its goats, fowls, ducks and turkeys. One may observe still the tower from which the duchess of *Marlborough* perceived « her beau page, all attired in black »; the manor, the house of monsieur le Bailly, those of the farmer and constable, and the mill which consists of a wheel that a trench of water turns. There is wanting only a parsonage, for the church is to be found there, but by a feeling of propriety, they have contrived to discover one ready made, and which was not constructed to *laugh at*. By means of one of those trenches which cut the wall of the enclosure and by opening a little its belt of groves they have borrowed that of the neighbouring village Saint-Antoine. The hamlet built and peopled with animals, the Queen and her friends came there to play, the farmer's wife, the shepherdess, the milkmaid, the miller's and even the baker's wife. These innocent plays were however varied by pleasures a little more bourgeois. They played comedy in a pretty little theatre, that Lewis-Philippe has caused to be restored, which reechoed lately the *Chant du Cygne*, of Hérold (the *Pré-aux-Clercs*), and on which came down the same evening a swarm of sylphs from the Opera.

The Marriage of Figaro was on the point of being played, for the first time, at the theatre of Trianon but after the lecture that madame Campan gave Lewis XV, on the subject, that king frightened at the boldness of the conception, opposed to the projected representation.

Amongst the fêtes given at the Little-Trianon, one of the most remarkable was that which took place on the occasion of the marriage of Lewis XVI, which concluded by an illumination of wonderful affect, and of which the symmetrical dispositions contrasted singularly with the picturesque irregularities of the garden.

At a later period Marie-Antoinette gave another fête to her brother Joseph II, and this time the illumination effected by a heap of fagots, glass lamps and pots of fire, placed with a certain art, produced a magic effect, which did not resemble that of fire, but which gave to the place illuminated an enchanting aspect.

The palace of the Little-Trianon was constructed by *Gabriel*, under Lewis XV. It consists of a square pavillion two stories high, and separated entirely from the accessory buildings which are to be found on the left hand side and amongst which is to be seen a pretty chapel, This palace has been restored and the interior newly decorated from top to bottom.

SKETCH

OF THE

HISTORY OF VERSAILLES.

Martial de Loménie, secretary to the treasury of Charles IX, bought the land of Versailles, in 1561 (2). In the year 1575 the count de Retz (Albert de Gondi) became proprietor of the manor of Versailles, of which the castle was a part. His son, Jean-François de Gondi, archbishop of Paris, uncle of the cardinal de Retz, sold it to Louis XIV, who intended to make of it but a *rendez-vous* for hunting (2); that is the reason why that king did not choose the new residence should be built on the ground on which stood the castle of Martial de Loménie; but on a place which he bought from Jean de Soisy, to whose family it belonged from the fourteenth century. The very spot upon which stands the present palace, was formerly occupied by a windmill.

It was a short time after Mazarin's death that the building began, the king and his court were able to reside there, towards the beginning of the year 1672, though it was not yet finished.

(1) Catherine de Medicis caused the secretary of state Martial de Lomenie to be strangled, to serve her favourite interest, the baron of Retz, in order to give that rich domain to the Florentin Retz; such was the way in which the queen dowager repaid the services of her favourites.

(2) It was for that purpose that he built in 1625, a pavilion at the corner of the *rue de la Pompe*, at the angle of the *avenue de St. Cloud*, where now stands *Amaury's* coffee house.

According to the most moderate calculation, the expenses, such as for the purchasing of land, buildings, the river *Eure*, machinery of Marly (1) and Clagny, did but amount, altogether, to the sum of 86,668,726 fr. 10 c.
That of the chapel, to 3,260,341 fr. 95 c.

In all 89,929,068 fr. 05 c.

Amongst these expenses are not reckoned those of the opera house, built during Louis XV's reign, nor that of the admirable roc of Apollon, erected under Louis XVI. The total of sums expended at that time would reach four hundred millions.

The castle was inhabited by Louis XIV during 53 years. After him, the Regent constantly remained in his palace at Paris. Louis XV made the castle of Versailles, where he was born, his usual residence, dating from his majority: his reign was as long as that of Louis XIV. He added several dependances, changed some parts of the interior, and ordered a general improvement, which was limited, as yet, to the building of a single pavilion and of a part of the wing adjoining the chapel, in the years 1772 and 1776.

Scarcely had Louis XVI ascended the throne than he desired to rebuild the castle of Versailles; he ordered the parc to be planted over again, and laid out one of the arbours after the english taste which had been imported in 1789 and which was then in vogue. The most celebrated architects were called

(1) Rennequin Sualem, who was born at Ans, a large village three miles from Liege, was the inventor of this machine, for which he was generously rewarded by the government of that time, which gave to him and his family, the building which stands opposite the machine, in which they lived until their death. They were buried in the church of Bouvival, to which madame Rennequin gave 36,000 francs for masses.

and gave in their designs for repairing, in a manner worthy of the monarch, the buildings which had been built during Louis XIII's reign, and which were now going to ruin, as well as to finish those begun under Louis XV. These good intentions could not be realized.

The revolution of 1789 burst out; then people were bent to destroy than to erect. The castle of Versailles, after having been spoiled of its riches, served as an hospital and barracks, and was forsaken for fifteen years, without being kept in order.

In the year 1807, Napoléon intended to restore the castle, but he was frightened at the sum what would be necessary, and the project was put off, notwithstanding that the palaces of St.-Cloud, Compiègne, Fontainebleau and Rambouillet were made inhabitable; they contented themselves only with repairing the buildings and mending the roofs as well as the fronts and several apartments, yet, the great man did not forget the ancient mansion of Louis XIV; for, a few years after, he ordered plans and estimations should be made. In 1811, when he inhabited Trianon, he visited the castle of Versailles several times, in order to become acquainted with its real state, and when he had seen every thing he said, before several architects : « Why has not the » revolution destroyed the palace of Versailles? I » should not be charged with a blunder of Louis XIV, » and a badly built old palace, as they say an under- » serving favourite to be made supportable! »

The great captain did not think, then, where his taste for encampments and his iron will would lead him to, but the fatal campaign of 1812, in which he forgot himself, so far as to command the elements, taught it to him. This is what our illustrious poët Béranger as said on the sujet:

Il fatigua la Victoire à le suivre
Elle était lasse, il ne l'attendit pas.

When on the throne, Louis XVIII hastened to render the palace of Versailles inhabitable; but.

L'homme propose,
Et Dieu dispose.

They were to put the projects into execution, when they heard of Napoleon's landing, in 1815, and all was stopped during three months. The *Cent-Jours* (hundred days) being over, the works were taken up again, and six millions of francs were devoted to them. Little remained to be done, to make it inhabitable. Louis XVIII dying, Charles X ordered the works should cease, and every thing had remained as the predecessor had left it, when came the revolution of 1830. Many plans and projects were again proposed; but, the happy idea of Louis-Philippe, to turn it into an historical museum, prevailed, and was put into execution by general consent.

FESTIVALS OF VERSAILLES.

(1664*.)

Extrated from Molière's relation.

The king wishing to give to the queens and to his court, the pleasures of rare entertainments, in a place ornamented with all the charms of the most delicious country seat, chose Versailles.

The variety of beasts contained in the two parks and in the Menagerie, where several yards, distributed in the form of stars, are joined to ponds for aquatic animals, as wels as large buildings, do unite pleasure with sumptuousness and make of it a finished residence.

FIRST DAY.

The Pleasures of the Enchanted Island.

It was in that delightful place, where all the Court came on the fifth of may 1664, that the King received more than six hundreds persons, until the fourteenth, without counting a crowd of attendants necessary

* During seven days, three queens, under a canopy, presided these festivals : the dowager queen, the queen, consort of Louis XIV, and the queen Henrietta of England, consort of Jacques II ; and with them, more than three hundreds ladies of the court were present.

for dancing and performing of plays, and workmen of every kind, came from Paris, so that they all appeared like a little army. The sky itself seemed to favour his majesty's designs, since in that rainy season, they had but to endure a little wind that seemed to increase only to prove that the power and foresight of his Majesty, were proof against the greatest inconveniencies. High curtains, wooden buildings made almost in a moment, and a prodigious number of tapers in white wax, to supply the place of more than four thousand wax candles each day, resisted that wind, which every where else, might have rendered these entertainments impossible.

M. de Vigaani, gentleman from Modena, very clever in those things, invented and proposed this, and the king commanded the duke de Saint-Aignan, who was then charged with the office of first gentleman of his chamber, and who had already given several ideas agreeable for ballets, to set up one plan where all amusements should be united, so that the success was certain.

That gentleman chose for theme the palace of Alcines, which was entitled : *the pleasures of the enchanted Island*.

Ariostes says that in that Island, one could not be enclined to those sad fancies that cause the hair to whiten. The brave and galant Roger, who was afterwards the victor of *Rodomont*, and several other good horsemen, were detained there by the double charm of beauty, although borrowed, and science of that magician; and were delivered, after a long time passed amidst the delights, by the ring that destroyed the enchantments; it was that of *Angelica*, that *Melisses*, under the form of the old *Atlas*, put, at last, on Roger's finger.

They ornamented then, in a few days, a circle, where four large avenues arrived between high palissades, with four porticos, thirty feet in height, and twenty two square for the opening, and several golden festoons and various paintings, with the escutcheon of his Majesty.

All the court being seated there, on the seventh of may, he entered, at six in the evening, a herald-at-arms, represented by M. des Bardins, dressed in an antique costume, colour of fire, with silvered embroideries and well mounted.

He was followed by three pages; king's (M. d'Aragnan) marched behind two others, splendidly dressed in clothes with hue of fire, that being the livery of his Majesty, and bearing his spear and his escutcheon, in which shone a sun in jewels, with this motto : *Nec cesso, nec erro.*

The duke of S.-Aignan's page bore the escutcheon of his motto, and was clothed in his silver livery, enriched with gold, with purple and black feathers, and ribands the same, his motto was a clock-bell with these words : *De mis golpes mi Ruido.*

The duke de Noaille's motto was an eagle, with these words : *Fidelis et audax.*

Four trumpets and two drummers marched with these pages, dressed in satin silver, fire-coloured, and feathers of the same hue.

The duke of Saint-Aignan, cuirassed with silver and with golden scales, and his silky stockings of the same; his helmet bearing a dragon and plumes white, purple and black, mounted on a white horse, represented Guidon-le-Sauvage.

Roger (the king) was dazzling with gold, silver and jewels. His Majesty was armed after the greek fashion, as well as those of his quadrille. He bore a cuirass in wrought silver.

These are the other lords and personages which were represented.

The duke de Noailles (Oger the Dane);

The dukes de Guise and d'Armagnac (Aquilant-le-Noir and Griffon-le-Blanc);

The dukes de Foix and de Coaslin (Renaud and Dudon);

The count du Lude (Astolphe);

The prince de Marsillac (Brandimart);

The marquis de Villequier (Richardet);

The marquis de Soyecourt (Olivier);

The marquis de la Vallière (Zerbin);

The duke walked alone and represented Rowland; next came Apollo's car, with the four ages, of gold, of brass, of silver and of iron.

As soon as these troops had entered the camp, they went round it once, and after having greeted the Queens, they seated themselves, the King being at the opposite of the high canopy.

The Signs and the Hours followed the car.

Mademoiselle de Brie, who represented the age of brass, repeated some lines to the praise of Louis.

When all the speeches were delivered, the ring-race began; the King proved himself very skillful in it. The marquis de la Vallière, when the King had retired, won the prize, which was a sword in gold, enriched with diamonds, and rings, for shoulderbelt, of a great value, which were given by the dowager queen.

Night came on, the seasons served a magnificent supper, and afterwards danced and got on horseback.

SECOND DAY.

*Performance of the princess of Elis. Ballet,
with a prologue and interludes.*

THIRD DAY.

Three islands are on a piece of water; two of them are covered with musicians, and the third

one bears a rock, out of which arose Alcines, who declaimed some lines to the honour of the dowager-queen. And now, the rock opening forms a magnificent ball room.

The dances were terminated by a very brilliant fire-work.

FOURTH DAY.

On the saturday 10th of may, H. M. wished to tilt the heads.

All the court being seated on a baluster in gilt iron, that ran round the agreeable house of Versailles, and which looked over the moat in which they had set up the tilting yard, the King went there, followed by those knights who had run for the ring. The duke de Noailles being judge of the races; the knights enter one after the other into the tilting-yard, spear in hand and a dart under the right thigh; and when one of them had run and carried away a big pasteboard head coloured, shaped as that of a Turk, he gave his spear to a page, and wheeling about, he returned full speed to the second head, which had the shape and the colour of a moor. He takes it away with the dart; and coming again, he darts into a shield on which is painted the head of a Medusa; and coming to the end, he draws the sword with which he carries away, in passing by, always running full speed, a head raised only half a foot from the ground; and then it is the turn of another. He that has carried away the greatest number of heads in his races, wins the prize.

The queen gave, as a prize, a rose in diamonds, of a great value. The King won, but marquis de Soyecourt got the rose.

FIFTH DAY.

Play of the Fâcheux, mixed with ballets.

SIXTH DAY.

A lottery and three acts of the Tartufe.

SEVENTH DAY.

New races.

M. de Colbert was then a minister.

MM. Bontemps and de Launay, stewards.

MM. de Benserade and the president de Périgni, composed the mottos and compliments in lines, which were very numerous.

A motto much noticed was that of M. de Goaslin : *Ab obsequio splendor.*

The symbol presented a sun, and a sunflower.

Every one understood that of the marquis de la Vallière (Zerbin); his arms represented a pile enflamed by *the sun*, and on that pile a *Phenix*. The sun was Louis XIV, and the Phenix, his sister Louise.

Round the symbol was this motto : *Hoc juvat uri.*

The feast of Versailles, in the year 1664, surpassed that of the Carrousal (1); by its magni-

(1) They gave in 1662, a tournament, opposite the Tuileries, on a vast place that has preserved the name of *Place du Carrousel*; there were five quadrilles. The King

science, and the pleasures of the mind that, mingling with the splendour of these entertainments, added to them a taste and grace with which no feast had hitherto been embellished. Versailles began, then, to be a most delightful place, but not yet coming near the greatness it attained afterwards.

(1664.) On the 5th of may, the King came there with the court, comprising about six hundreds persons, which were defrayed their expenses with all their attendants, as well as all those who helped to get up these enchantments. There was never wanting in these festivals but buildings fit to give them in, such as were erected by the greek and Romans : but the promptitude with which they built theaters, amphitheaters, porticos, ornamented with as much magnificence as taste, was a wonder which added to the delusion, and which since, diversified in a thousand ways, increased still more the charm of these sights.

First, a kind of tilt tock place. Those who

was at the head of the Romans ; prince de Condé, of the Turks ; duke d'Enghien, his son, of the Indians ; duke de Guise, of the Americans. The duke de Guise was the Grandson of the Balafre. He was celebrated in the world, on account of the unfortunate boldness with which he undertook to conquer Naples. His prison, his duels, his romantic amours, his prodigalities, his adventures, made him singular in every thing. He seemed to belong to another century. They said of him, on seeing him tilt with the great Condé : « Behold the heroes of the history and of fable. »

intend to enter the lists appeared on the first day as for a review. They were preceded by heralds-at-arms, pages, squires, who bore their mottoes and their shields; and on those shields were written in golden letters, lines composed by Perigini and Benserade. The last, above all, had a particular talent for these amorous pieces; in which he always made some delicate and lively allusion to the characters of the persons, to the personages of the table or of antiquity, that were represented, and to the passions that animated the court. The King represented Roger : all the diamonds of the crown shone upon his costume, and upon the horse he rode. The queens and three hundreds ladies, under triumphal arches, beheld the entry.

The King amidst all the looks fixed upon him, noticed but those of mademoiselle de la Vallière. The festival was for her alone; she enjoyed it from the midst of the crowd.

The cavalcade was followed by a golden car, eighteen feet high, fifteen broad, twenty four in length, representing the sun's car. The four Ages, of Gold, of Silver, of Brass and of Iron; the celestial Signs, the Seasons, the Hours, followed this car on foot. Every thing was in character. Sheperds bore the parts of the rails which they fixed, at the sound of the trumpets, which were alternately answered by pipes and violins. Some personages, who followed Apollo's car, came, at first, to repeat to the queens

Lines suited to the place, the time, the King, the ladies. The races over and night coming on, four thousand large torches lightened up the space where those festivals were given. Tables were served by two hundreds personages who represented the Seasons, the Faunes, the Sylvani, the Dryads, With Sheperds, Vintagers and Reapers. Pan and Diana advanced on a moving mountain, and alighted from it, in order to place on these tables, all the delicious things grown in the countries and in the forests. Behing the tables, in a half circle, suddenly arose a theater laden with musicians. The arcades, which surrounded the table and the theater, were ornamented with five hundreds green and silvered chandeliers, which bore wax lights, and a gilt railing surrounded this vast enclosure.

These festivals, so superior to those invented in novels, lasted for seven days. The King carried away four times the prize of the games, and then left the other knights to dispute the prizes which he had won, and wich he abandoned to them.

The play of the *princess of Elis*, throug it be not one of Moliere's best, was one of the finest ornaments of these games, on account of numerous and lively allegories on the manners of these times, as well as by *à propos* which form the beauty of these festivals, but which are now lost to posterity. They were still very obstinate, at court, concerning judicial astrology :

many princes believed, through proud superstition, that nature distinguished them so far as to write their fate on stars. The duke de Savoy, Victor Amédée, father of the duchess of Burgundy, had an astrologer with him, even after his abdication. Molière's was bold enough to notice it in the *Amants magnifiques*, played in another festival, which was given in the year 1670.

There is seen also in it, a roval buffoon, as well as in the *Princess of Elis*. These wretches were still much in fashion. It was a remnant of barbarity preserved longer in Germany, than elsewhere. The want of amusements, the impossibility of obtaining any fine and agreeable in those times of ignorance, and bad taste, had led to the invention of this miserable pastime, that degrades the human mind. The buffoon who was then with Louis XIV, had belonged to the prince de Condé : he was called Angeli. The count de Grammont said that of all the buffoons who had followed the prince, Angeli alone had made a fortune. This buffoon was not wanting in wit. It was he who said that « he did not use to hear preaching because he did not like *brawling*, and could not understand *reasoning*. »

(1674) The farce of the *Mariage forcé* was also performed at that festival. But what was truly admirable, was the first performance of the three first acts of the *Tartufe*. The King would see that master piece even before it was

finished. He protected it since from the attacks of false devotees, who tried to engage heaven and earth to destroy it; but it will subsist as has been said elsewhere, as long as there will exist in France taste and hypocrites.

The greater number of these brilliant solemnities gratify very often but the eyes and ears. That which is but show and magnificency passes away in one day; but when master-pieces of art, as the *Tartufe*, constitute the ornament of such festivals, they leave behind them, a lasting remembrance.

Several parts of the allegories, by Benserade, that ornamented the ballets of that time, are still remembered. I shall only quote these lines to the King, who represented the sun, and which cannot be translated:

Je doute qu'on le prenne avec nous sur ce ton
De Daphné ni de Phaëton,
Lui trop ambitieux, elle trop inhumaine.
Il n'est point là de piège où vous puissiez donner :
Le moyen d'en s'imaginer
Qu'une femme vous fuie, et qu'un homme vous mène ?

The principal glory of these amusements, that carried taste, politeness, and talents, in France to perfection, was that they did not disturb the monarch from his numerous engagements. Without these occupations, he could have known only how to keep a court, but not how to govern, and if the magnificent plea-

sures of that court, had insulted to the people's misery, they would have been but odious; but the same man who gave these festivals had before given food to the people, during the famine of 1662. He had sent for corn which had been bought at a cheap rate, by the opulent men, and which he gave to the poor at the gates of the Louvre. He had given up to the people for three millions of taxes. No part of the administration was neglected; his government was respected abroad; the King of Spain, obliged to yield the precedency to him; the pope, compelled to give him satisfaction; Dunkerque, added to France by a bargain glorious for the buyer, and shameful to the seller; in short all his acts, since he held the reins of government had been either noble or useful; then it became him, after that, to give festivals.

(1694) The legate *à latere* Chigi, the nephew of the pope Alexander VII, coming amidst all the rejoicings of Versailles, to give satisfaction to the King, on account of the attempt of the pope's guard, spread before the court a new spectacle. These great ceremonies were festivals for the public. The honours that were rendered to him made the satisfaction more brilliant. He received, under a canopy, the congratulations of the superior courts, of the municipality and of the Clergy. He entered Paris at the roaring of the cannon, having the great Condé at his right hand, and the son of

that prince, at his left, and came with that escort, to humble himself with Roma and the Pope, before a King who had not yet drawn his sword. He dined with Louis XIV after the audience, and they occupied themselves but with treating him, with magnificence, and procuring him every pleasure. The doge of Genoa was treated afterwards with fewer honours, but with the same eagerness to please, which the King always conciliated with his haughty manners.

All these things gave to the court of Louis XIV an air of greatness which threw into the shade, all the others of Europe. He wished that that splendor should reflect on all those who surrounded him; that all the great should be honoured, but that none of them should be powerful, beginning by his brother, and by monsieur le Prince. It was with that view that he judged to the advantage of the peers the ancient quarrel with the presidents of the parliament. These last pretended to vote before the peers, and had taken possession of the right. He decided, in a particular counsel, that the peers should vote in the judgement-seats, in the presence of the King, before the presidents, as if they owed that prerogative to his presence alone; and he allowed the ancient custom to subsist in assemblies which were not judgment-seats.

In order to distinguish his principal courtiers, he imagined blue coats embroidered with

gold and silver. The leave to wear them was a great favour, for men that are led by vanity. They were sought after almost as much as the collar of the order. It is to be remarked, since these details are mentioned, that they used then to bear coats on a doublet ornamented with ribands, and on that coat was a shoulderbelt, to which did hang a sword. They had a kind of band with lace, and a hat ornamented with two sets of plumes. That fashion which lasted until the year 1684, became that of all Europe, excepting Spain and Poland. They already were proud to imitate the court of Louis XIV.

He established in his palace, an order that is still followed; ruled the degrees and employments; created new duties around his person, as that of lord-steward of his wardrobe. He reestablished the tables instituted by François I, and increased them. There were twelve for the bear led officers, served with as much cleanliness and profusion as that of many sovereigns. He ordered that all foreigners should be invited to them: that attention lasted during the whole of his reign. He had another still choicer, and still more polished. When he had the pavilions of Marly built, in 1679, every lady found in her apartment every thing necessary for a complete toilet; nothing that belong to a comfortable luxury was forgotten: every one forming part of the journey could give repast in his apartment. They

were served with the same delicacy as the master. These little things are valued only as they are held up by the great ones. In all that he did, one beheld splendor and generosity. He used to give two hundreds thousand francs to his minister's daughters, for their marriage portion.

That which has given him the greatest splendour in Europe, was his liberality that had no equal. An idea struck him from a speech of the duke de Saint-Aignan, who related to him that the cardinal de Richelieu had sent presents to certain learned foreigners who had praised him. The King did not wait till he was praised, but sure of being so, he recommended to ministers Lyonne and Colbert to choose a number of French and foreigners distinguished in literature, to whom he would give marks of his generosity. Lyonne having taken informations at home and abroad, on that delicate matter where it was required to give preference to contemporaries, they first drew up a list containing sixty names. Some received gifts, others pensions, according to their rank, their wants and merits (1663). The librarian of the Vatican, Alacci; the count Graziani, secretary of state to the duke of Modena; the famous Viviani, first mathematician to the grand duke of Florence; Vossius, historiographer of the united provinces; the illustrious mathematician Huyghens; a dutch resident in Sweden; in short even professors of Altorf

and of Helmstadt, town almost unknown to the French were quite astonished to receive letters from Colbert, by which he informed them that, if the King were not their sovereign, he entreated them to believe him to be their benefactor. The terms of these letters were calculated according to the dignity of the persons; and all were accompanied either by valuable presents or considerable pensions.

Amongst the French were chosen Jean Racine, Quinault, Flechier, since, bishop of Nîmes, and then very young : these had gifts. It is true that Chapelain and Cotin had pensions; but it was principally Chapelain himself that had been consulted by the minister Colbert. These two men, however, so criticised for their poetry, were not without merit. Chapelain had an immense literature; and what is surprising, he had good taste and was one of the most enlightened critics. There is a great distance between that and genius. Science and wit lead an artist, but do not form him, in any way. No one in France had a greater reputation than Ronsard and Chapelain had in their day. It is because they were barbarians, in Ronsard's time and that they had scarcely come out of barbarity, in that of Chapelain. Costar, the companion of study of Balzac and of Voiture, did call Chapelain *the first of heroic poets*.

Boileau had no part in these liberalities; he had written, as yet, nothing but satires, and it is known his satires attacked the very same

learned men whom the minister had consulted. The King, however, rewarded him, a few years after, without consulting any one.

The gifts made in foreign countries were so considerable, that Viviani built, at Florence, a house with Louis XIV's liberalities. He had placed, in golden letters, on the frontispiece *Ædes à Deo datæ*; alluding to the surname of *Dieu-Donné*, which the public voice had given to that prince, at his birth.

It is easy enough to imagine the effect this great magnificence had through Europe; and if it be considered all the memorable enterprises that the king afterwards made, the severest critics and the most difficult to please agreed to the immoderate praises bestowed upon him. The French were not the only people to praise him. Twelve panegyrics were made on Louis XIV, in several towns of Italy, honours that were granted neither through fear, nor hope; they were sent to the King by the marquis Zampieri.

He still continued to bestow his rewards on the arts and letters. Particular gifts of about four thousand pounds were allowed to Racine, the fortune of Despreaux, that of Quinault, above all that of Lulli, as well as that of all the artists who devoted to him their works and talents, are sufficient proofs of his beneficence. He even gave to Benserade for the engraving of his *Odysseus's Metamorphoses*, in rondos (a kind of piece of lines peculiar to the French language).

ge) on copper plate : an ill placed liberality that only proved the sovereign's generosity. He rewarded in Benserade, the small merit of his ballets.

Several writers have attributed solely to Colbert that protection granted to fine arts, and that magnificency of Louis XIV ; but he had no other merit but that of seconding the magnanimity and the taste of his master. That minister, who possessed a great genius for finances, commerce, navigation, general police, had not in his mind the taste and elevation of the King ; he was zealous in it but was far from inspiring that what nature alone can give.

One cannot imagine, after that, on what ground several writers have reproached that monarch with covetousness. *A prince who possesses estates, quite separated from the incomes of the State, may be avaricious as private man ;* but a King of France, who is really but the dispenser of his subjects treasures, cannot be really guilty of such a vice. The attention or will to reward may fail him ; but that is not to be reproached to Louis XIV.

At the same time that he began to encourage talent, by so many rewards, the use that the count of Bussi made of his own, was severely punished. He was shut up in the Bastille (a prison of state) in 1665, the *Amour des Gaules* was the pretext of his incarceration. The true motive was that song where the King was too

compromised, and which was called to remembrance, in order to ruin Bussi, to whom it was imputed.

Que Déodatus est heureux
De baiser ce bec amoureux,
Qui d'une oreille à l'autre va !
Alleluia.

His works were not good enough to balance, to compensate for the harm that he caused to him. He spoke his own language purely : he had merit, but still more self love, and he made no use of that merit but to make himself enemies. Louis XIV would have acted generously in forgiving him ; he avenged his own personal injury, whilst he seemed only to yield to public resentment. Nevertheless the count de Bussi was relaxed after eighteen month's imprisonment; but he was deprived of his office, and remained in disgrace all his life, protesting vainly to the King a tenderness, which neither the King nor any one believed to be sincere.

DESCRIPTION OF THE HALL OF CONSTANTINE
AND OF THE BATTLES
FOUGHT TO CONQUER THAT CONSIDERABLE
TOWN.

This Hall, which is considered, since its opening, as one of the most interesting of our admirable Museum, is entirely owed to

M. HORACE VERNET's brush, who has been skilful enough notwithstanding the variety of subjects, to preserve an harmony that still enhances the beautiful talent of that great artist. The light, which falls down from above, is bright, without being too abundant. The rays of the sun, that turn round the three sides give to the pictures a flattering delusion. A handsome staircase, built on purpose to lead visitors to the middle of the room, places them just in front of the siege of Constantine, and they are upon their entering, struck with the truth and the rare beauty of these great master-pieces, which all Paris, and the crowd of the curious or native amateurs and foreigners have been able to admire, in the capital; in the exhibition of 1839.

This hall, called the hall of *Constantine*, is considered with reason as that which contains the most important historical fact of this gallery.

FIRST PICTURE

On the 10st of october 1837, the enemy is driven from the heights of Condiat-Ati.

The subject of this picture is a fight which took place on the 10st upon the heights of Condiat-Ati. These heights command Constantine; in the churchyard of the town is encamped a part of the french army; the graves have been opened and the tombstones taken away and made use of to construct a trench. In the dis-

tance, on the back ground, Constantine is discovered, and the marabout's tomb, where the priest ascends to call out for prayer. The action is scarcely begun than the foreign legion supported by the 2^d battalion of the 2^d *légion*, is seen to overthrow, from the height the Arabs, which have come out of the town, with a great noise. A red flag is borne by one of them, who is making vain efforts to bring back his men to the fight.

The duke de Nemours, standing near two cypress-trees, is animating the troops and pointing out the enemy to them. Several officers surround him. To his right hand stands the count de Chabannes, the baron Roger, M. Baudens, the baron Dumas, and a little under the last, the prince of the Moskowa, captain to the 5th of hussars.

The general Damremont, placed at the foot of the height, is examining the action, with his male countenance, and is assisting at the first success of an enterprise of which unfortunately, he did not reap the benefit. The marshal Rulhière is near him, and behind, the general Periegauz (who will soon partake of the glorious death of the commander in chief), issues orders which he gives to a Spahis, who was waiting for them.

On the foreground, two wounded officers are seen brought back by soldiers and Zouaves: the one, facing the spectator, is M. Raudre; a captain in the foreign legion; the other

whose head is falling heavily, and who is just dead, is M. Marlan, an old captain of the imperial guard, serving in the same rank in the foreign legion. A few hours before, he had said to a serjeant who had just been wounded: « You are very lucky, now you are clear; but I am sure, I shall be killed. »

We must also notice the intrepid calm of the surgeon of the 2nd light infantry, who, despite of the whistling of bullets is taken up with nothing else but his art and duty : he is repairing, as fast as possible, the damage just done by others.

One remarks in this picture, an Arab who is giving some brandy to a wounded soldier, and near a big stove the staff, the cantine and the baggage train, which our skillful painter has given in the manner best adapted to please the visitor.

SECOND PICTURE

On the 13st october, the besieging columns begin their movements.

The artillery was hardly placed, with much difficulty, on a ground sunk here and there by rains, that it opened a large breach in the walls, on the only side where an attack was possible. The houses arise above insurmountable rocks, and yet it is over that dreadful precipice that the inhabitants, judging of the french customs by their own, will seek to fly with their wives, oldmen and children, as if

we were fighting against inoffensive beings.

We are now at the critical moment; all is ready, the siege is about to commence.

The breaching battery is before us. The officer sitting on the carriage of a cannon, is the count Vallée, lieutenant general of artillery, to whom the death of the brave general Damremont, happening the day before, has made him commander in chief. He is about, in a very short time, to terminate a campaign that will bring him the baton of marshal of France. Beside him is seen the intrepid and unfortunate Combes, one hand on his heart; he is waiting the order to place himself at the head of the 2nd column of besiegers. The officer, at his right; is M. de Caraman (Victor), second commander to the artillery, whom the fire of the enemy spared, but that the cholera carried away in that same town. The officer on his left hand, is the lieutenant-general Fleury, commander of the sappers and miners.

The duke de Nemours, entirely uncovered, is at the head of the battery, as he was on the first rank, in the preceding picture.

The first besieging column was led by the lieutenant-colonel Lamoriciere, with one hand, he holds his sword in the air, and he points out, with the other, to his soldiers the breach which is to be the scene of their valour. Several officers hasten round him. (They are MM. Vieux, commandant of the sappers and miners, de Richepanse, captain of the 5th regi-

ment of hussars, and Napoleon Bertrand, captain of the spahis); but already M. Debray, serjeant-major in the 2^d light, and M. de Garderens de Boisse, who bears a flag and runs to enemy, have distanced him.

The soldiers seen behind, are zouaves, they hasten to form their ranks.

The second column of besiegers is formed in the interior of the battery. A platoon of officers is about to show and to open the way for the soldiers. They number amongst them, the three captains of the sappers and miners Achet, Leblanc et Pothier, who fell in storming the town, after having partaken to the toils of the attack. Above them, the national guard of Paris is represented by M. de Frossard, major on the staff; an ensign of the spahis is seen within the same groupe. An Arab (Ben-Ouani) attracts the attention by his handsome face and by the happy effect of his native costume, mixed with the french uniforms. The attention is also directed towards a foreign officer, in a white coat and green trowsers (M. Roussel), captain of austrian cuirassiers; in his noble posture and his proud look, one can imagine that he deserves to associate himself to the glory and works of our army. Sir Grenville Temple, an english lieutenant colonel, and M Bernard, a saxon officer stand both to the right of the platoon.

Next come the franc company of the 2^d light battalion, commanded by M. Guignard, a de-

tachment of miners, and the 47th regiment of the line. The soldiers stand immoveable in the mud with which their clothes are covered. The hope of soon fighting the enemy makes them forget their fatigue and privations. A few paces from them, an officer has ordered a soldier, whose head had been carried away by a ball, to be laid in an old grave and covered.

At the extreme right of this picture, soldiers are coming, bearing M. Dumas, an aid-of-camp to the King, who as just been wounded, when leading the first column.

The greatest merit of this pictures lies in the skilfulness with which M. Horace Vernet has grouped the personages. Almost always, in the pictures of battles, the staff attracts and keep the spectator's attention, at the expence of the rest of the army; it is not thus in this; a just share is allotted to each: the private soldier stands on the foreground, although the nucleus of the action rests on the generals.

Military courage is seen, also under every aspect: it is deep and learned in the generals, impetuous, full of fire in the zouaves, who follow the colonel Lamoricière; careless in the soldiers, who laugh and jest, while they are waiting the commander's order. And all who visit this museum, and who see this picture for the first time, agree that no one could equal our great artist, in the art of seizing the truth of these admirable military scenes, in which, amongst so many men, not one can be

found having common or insignificant features; they have each their own particular expression, elevated by that dignity that an approaching and glorious action gives to their countenance.

Two brave artillery-men, Abripat, a quartermaster, and Salonnet, a brigadier, stand impassible amidst of the fire and of the smoke that accompanies the explosion, after the last shot from the battery, at the moment where the first column is about to come at the breach: these two brave men pride themselves upon having fired the last ball against the inimical town, which, in one hour, is destined to be a french one.

THIRD PICTURE

*Taking of the town, on the 13st of october
1837.*

Our old soldiers have seen, during that siege, that our young army has not degenerated from these brave troop, which, during so many centuries, have adorned Europe by their valour. An old colonel of the old guard, said: « Do you wish to know how we fought, at » the time of the empire? look at the pictures » of the siege of Constantine. »

We shall continue to describe the action in the second picture.

The breach has been stormed by the second column of attack. Colonel Combes, who stands in the center, turns towards those who are

following him, and lifts in the air his kepi (military cap); the courage, imprinted on his countenance, inspires a new ardor to the officers who surround him, and who answer to his call, by brandishing their swords: he is soon to receive his death wound, but it will only enhance his valour: he will give his report to the commander in chief, with so much coolness, that his wound will be known only by his fainting and falling to the earth. It was Combes who said these noble words, so worthy of a Spartan: « Those who are not » mortally wounded will rejoice in so great a » success; as for me, I am happy to have been » able to do something for the King and for » France. » MM. de Chabannes, Roussel, an austrian officer, the prince of Moskowa, are at his right hand; MM. Guignard and Frossard stand at his left. In the preceding picture, they are seen between the duke de Nemours and the general Vallée.

The ardor of the chiefs is imparted to the soldiers; one of them falls, struck by a bullet, and clings to his comrade's epaulet, whom quickly turning himself round, shows by the expression of his countenance, how much he dreads to loose, against his own will, his part of the danger. Ladders, hatchets, powder-bags and every things necessary to master the enemy's resistance within the town, brought by the sappers and miners, who notwithstanding the dreadful scene in which they are acting,

preserve that cheerfulness which is to be found amidst dangers, in frenchmen alone ; but it is above all on the features of the young and courageous officer seen in the foreground (M. Paté), a worthy chief of battalion of sharpshooters of Africa, that it breathes.

A scene of the comical kind, but yet noble, is found on the right hand of the spectator. Six drummers and trumpets, under the orders of a drum-major of the 47th of line beat and sound the charge : the drum-major, especially engaged with the importance of his part, seems to be indifferent to what is going on round him ; he is leaning against a part of a wall in ruins, and places himself in the same attitude, during the siege, he would take, were all the women looking at him at the head of his regiment. We will not describe the attitude so varied and so true to life of the trumpeters and drummers ; we will only notice the one who turning his head round, throws on the zouaves of the third ground, a glance in which is imprinted all the delight he feels in the charge and the fight.

The colonel Combes is the hero of the second ground, and M. de Lamoriciere that of the third ; he is seen at the top of the breach, in his uniform of lieutenant colonel of the zouaves. Like that of ancient paladins, his sword is hung to his right hand ; he wields a hatchet with his left hand, and gives his orders before entering the town, where the ex-

plosion of a mine is about to wound him. By his side stand MM. Vieux, who was killed in the action; Bertrand, de Richepanse, and Garderens de Boisse, who, in the second picture is making the first for the breach; he still holds and waves his flag which is fixed at the extremity of a musket; but he has fallen, dangerously wounded in the shoulder. On the right, the zouaves, led by the lieutenant Samary, armed with sword and poniard, pursue the Arabs, which have taken refuge in the adjoining houses.

Several officers have been struck in this bloody siege. Next to a gun, half overturned, a zouave is supporting his captain, M. Sauzai, who, amidst the most painful sufferings, revives at the sight of the colonel Combes. Behind him, M. de Serigny, a major of the 2nd light infantry, is buried under the ruins of a wall that the Arabs have just overturned upon him.

Above the frieze that surmounts these three beautiful pictures, is noticed a *grisaille* imitating the antique basso-relievos; they were composed and executed by M. Feron, under the direction of M. Horace Vernet; they represent the fruits of colonisation, and the military education directed by french non-commissioned officers, who are drilling zouaves; next come engineers tracing roads. The last scene represents fields cultivated by soldiers, and then is seen the sea-port, where the ex-

change of goods is made. The three gilt medallions that one perceives are : *Perseverance*, *Valor*, *Vigilance*.

Besides these pictures, which in their ensemble, do constitute the greatest value of the gallerie, two other pictures are devoted to the african war. The first is the fight of the Habrah, which took place on the 13st of december, 1838. There is seen the marshal Clauzel, marching to Mascara, and Abd-el-Kader, who is waiting for him, in a wood that separates the wood of the Habrah from the heights that terminate the horison, on the right.

The other is the Teniah of Mouzaïa, and the occupation of the defile, on the 12st of may 1840.

(House Number 1111)
23 pages — 176 —

DETAILS ON THE BATTLE OF ISLY,

ON THE 14th OF AUGUST 1844.

The colonel Yussuf (now general) is presenting to the marshal Bugeaud, the standards and the parasol of commandement, carried away by the *spahis* and the *chasseurs*, when taking up the camp.

DIRECTIONS

AS TO

THE PUBLIC CONVEYANCES AND RAILROADS.

The offices of the **GONDOLES** are situated on the place d'Armes, 17, à Versailles, and at Paris, rue de Rivoli, n^o 1.

The **Right-Bank Railroad** (Chemin de fer, rive droite), stations are : rue du Plessis, at Versailles; rue Saint-Lazare, at Paris.

The **Stations of the Left bank Railroad** (Chemin de fer, rive gauche), are : avenue de la Mairie, at Versailles; and at Paris, Chaussée du Maine.

James 94
September 178
925 6 m

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The Museum is open Saturday,
Sunday, Monday and Tuesday, from
ten o'clock in the morning, till four
in the afternoon.

VERSAILLES,

PRINTING OFFICE OF KLEFER, PLACE D'ARMES, 17.
Office of the Gondoles.

711

one piece of fresco
in the ^{palace} 64 feet

Interior of St. Peter's
By Eugene Marm

Charle magne was
seen the 17th in
1773 at which place

Frescoes in the chapel
of Louis 14th

were very fine
we have seen
none better

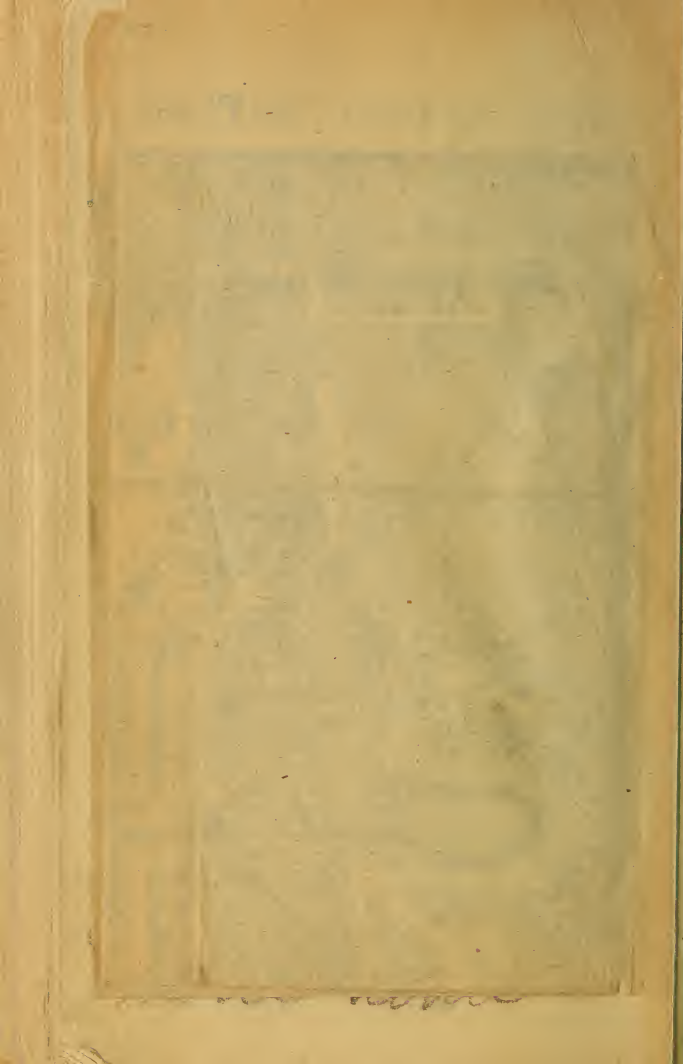
A detailed historical map of the Palace of Versailles and its surrounding grounds. The map shows the palace complex, the Grand Canal, the Apollo Basin, the Neptune Basin, and the various gardens and groves. The map is labeled with letters A through S, corresponding to the legend below. The map is a woodcut print, showing the intricate details of the architecture and landscaping.

Legend:

- A Palace Yard
- B The Terrace of the Castle and Water Parterre
- C Latona's Basin
- D Trépasse's (royal) alley
- E Apollo's Basin
- F The Great Canal
- G The North Parterre
- H Neptune's Basin
- I K The groves of the Arch of Triumph of the Three Fontaines (grove), they are separated by the Water alleys or alleys of the 'Mousquets'.
- L Green Round grass plot
- M The Labyrinth or Star-grove
- N The Basin of the Shearwater (Owl)
- O Enceladus or the great Water-spout
- P The grove of the Domes
- Q The Hall of the Queen's Apartments
- R Queen's Apartments
- S The Queen's Apartments
- T The Queen's Apartments
- U The Queen's Apartments
- V The Queen's Apartments
- W The Queen's Apartments
- X The Queen's Apartments
- Y The Queen's Apartments
- Z The Queen's Apartments
- 1 Parc d'armes des Suisses, a Garden, also by the military arts
- 2 The Orangery
- 3 The South Parterre
- 4 Etoile de la Vallée de la Seine
- 5 Belles on the way to Trévise

- IK The groves of the Arch of Triumph
of the Three Fountains (west). They
are separated by the Water alleys
or alley of the Mowmowsets.
L Green Round grass plot.
M The Labyrinth or star grove
N The Bower of the Sheafie Obelisk
O Enceladus in the great Water upon
P The grove of the Domes

- 39 The Hall of the them 1 three
 40 Quinque
 5 4000 - 4000
 6 The water is above
 7 The Bell owner Shellwork
 8 The Mirror is here
 9 The King is Garden
 10 The Palace is here of the Prince
 11 The Hall of the Emperors
 12 Pure d'au des Suisses is a Boven des
 13 The water and
 14 The Dangers
 15 The South Portico
 16 The last is the end of the world
 17 Bath in the water to the



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